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# Billboard

NEWSPAPER

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CARTRIDGE TV PAGE 36

HOT 100 PAGE 78

TOP LP'S PAGES 80, 81

## Bell to Launch Pye Pop Line in the U.S.

By **BRIAN MULLIGAN**  
 Record & Tape Retailer

LONDON — Bell Records has captured Pye's pop catalog for U.S. distribution following the signing of a three-year licensing deal here by managing director Louis Benjamin and Bell president Larry Uttal.

Under the terms of the contract, Bell will launch the Pye label in the U.S., giving the British company its own identity there for the first time—under the recently terminated

partnership agreement Pye material was released on Janus and, previously, through individual master arrangements.

The first release will be Mungo Jerry's current hit, "Lady Rose," but since Uttal is anxious to make this available without delay, the single will come under the Bell banner with a Pye credit. Subsequent material will be on Pye.

However, the Bell-Pye deal is one-way and does not presuppose a similar arrangement in the UK when the American label's current agreement with

(Continued on page 82)

## Word Expands To Top 40, EL

By **BILL WILLIAMS**

WACO, Tex.—Word Records is expanding into the top 40 and easy listening markets.

"Being in the religious field, it is our purpose to communicate," said Jarrell McCracken, president of Word, Inc. "In seeking to communicate with young people, we have found there is really no barrier between the sacred and secular music which

(Continued on page 49)

## Secondhand Imports Become The Rule of Thumb in Prague

By **LOBOMIR DORUZKA**

PRAGUE—The sale of secondhand, non-available records of foreign origin, and privately circulated copies of tapes from which these records are dubbed, has become widespread here. The introduction of foreign-produced records in large quantities is not permitted, but minority audiences, especially amongst the teenagers, still try

to acquire the records in any possible way.

Records which are brought into the country privately, or sent as gifts, are often sold at secondhand prices which are three or four times higher than top-price category records of local commercial origin.

Teenagers frequently dub (Continued on page 8)

## Wein: Jazz World Needs Repertory Co.

By **IAN DOVE**

NEW YORK—The jazz world needs a "self-sustaining organization"—a jazz repertory company, says George Wein, jazz promoter and founder of the Newport Jazz Festival.

"It should be run along the lines of, say, the American Ballet Company, employ a resident company of 60-70 musicians, involving the whole spectrum of jazz," commented Wein.

He estimates the cost of starting the project would be around \$200,000. "But it will support (Continued on page 59)

## Marketing Gets Spotlight at CES

By **EARL PAIGE**

CHICAGO — Emphasis on marketing rather than product innovation marks the Consumer Electronics Show (CES) here this week. The companion National Association of Music Merchants (NAMM) show is also bent on selling.

Too, there is a lack of new prototype products. Actually, the major innovations came last year: quadrasonic, Dolby noise reduction, cartridge television (CTV), 8-track recorders. Refinement within the quadrasonic 4-channel concept will, however, focus more sharply on discrete versus matrixing systems. Another aspect of refine-

ment is the emphasis on better sound brought about by Dolby and other noise suppression devices. Philips Netherlands, for example, will show its Dynamic Noise Limiter, already unveiled in London earlier.

CTV, now in the midst of standardization problems, will be much in evidence and the subject of a CES seminar.

Continued refinements in 8-track equipment will be evident everywhere. Attention on this configuration has been focused more sharply of late by the introduction of Ampex's first 8-track players.

Another previous innovation—changers—will be seen in refined models for 8-track and cassette and even for quadrasonic 8-track as in the case of Catron.

Cassette players will be in abundance, with greater emphasis on higher priced, better quality units, as was seen at the recent premium show in New York. One refined feature being spotlighted is automatic reverse.

(Continued on page 32)

## Soul Hot on Top 40 Despite Chill

By **ED OCHS and DON OVENS**

(Starday/King) jumped from No. 68 to No. 37 despite no Top 40 listings; Jean Knight's "Mr. Big Stuff" (Stax) jumped from No. 33 to No. 18 with 13 listings and 3 picks out of 54 stations; Gladys Knight's "I Don't Want

to Do Wrong" (Motown) climbed from No. 36 to No. 25 with 15 listings and one pick; Freda Payne's "Bring the Boys Home" (Invictus/Capitol) rose from No. 42 to No. 33 with 10 listings; Roberta Flack & Donny Hath-

(Continued on page 8)

## SQ Disk Gets CES Hearing

By **MIKE GROSS**

NEW YORK — Columbia Records' 4-channel disk (SQ), which was given its world premiere at Billboard's IMIC meeting in Montreux, Switzerland, on June 10, has stirred so much interest in the hardware community that it will be given its domestic hearing at the Consumer Electronics Show in Chicago this week. Although Columbia is not a main exhibi-

(Continued on page 32)

## AFM's Davis Urging Federal Aid for Symphony Orchestras

NEW YORK — Calling for Federal aid for U.S. symphony orchestras—a "natural resources"—Hal Davis, AFM president, said that they could not be supported, as in the past, by a few wealthy patrons.

"There must be a broader base of public support and of government support as well," he said.

"This must include support from every level of government, from local to federal. Our great symphony orchestras are skin to our national parks—truly they are natural resources and cannot survive without care and subvention.

"Our tax money has been used for years to assist airlines, (Continued on page 63)

(Advertisement)

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HOT TUNA

first pull up, then pull down, electric recorded live on RCA records and tapes

# Radio Forum Adds 3 More Speakers

By CLAUDE HALL

CHICAGO—James Storer, vice president of Storer Broadcasting; Shelby Singleton, president of the Shelby Singleton Corp.; and Harold Lipsius, president of Universal Records Distributing Corp., Philadelphia, are the latest additions to the speaker's roster for the fourth annual Billboard Radio Programming Forum. The three-day meeting gets underway here Aug. 19 at the Hotels Ambassador and is expected to draw the largest turnout of program directors and programming-oriented general managers of any meeting in radio. Other new additions include Greg Dean, program director of KEYN, Wichita, Kan., and Dick Reus, program director of WLEE, Richmond, Va., and publisher of the Reus Record Report; John Patton, program director of WASH-FM, Washington, and Jess Cain of WHDH, Boston.

Others previously set for the Forum include Brad Miller, producer of the Mystic Moods Orchestra; James Gabbert, general manager of KIOI-FM, San Francisco; Robert E. Lee, commissioner of the Federal Communications Commission; Neil Bogart, Co-president, Buddah Records; George Wilson, program director, WOKY, Milwaukee; Don Imus, air personality, WGAR, Cleveland; Jay Cook, program director, WFIL, Philadelphia; John Detz, station manager, WABX-FM, Detroit; Gene Nelson, vice president, programming, WLCS, Baton Rouge; Herbert Kay, president Herbert Kay Research;

## ASCAP 10 Mil Payout to Nets OK'd by Court

NEW YORK — Distribution of certain license fees received by ASCAP from CBS and ABC on a basis proposed by ASCAP has been approved by Judge Sylvester J. Ryan, U.S. District Court for the Southern District of New York. The proposal conforms with a decision of the U.S. Court of Appeals for the Second Circuit.

About \$10 million in license fees represents amounts received in 1970 from CBS and ABC for prior years. Members will share in the distribution of these fees on the same basis as they shared in ASCAP's domestic royalties from 1962 through 1969.

The district court had directed ASCAP to distribute these sums on the basis of ASCAP's December, 1970, distribution. Later, the Court of Appeals decided it should be based on years prior to 1970 and returned the matter to district court to decide precise details. Payment will be made in the fall.

ASCAP was represented by its general counsel, Herman Finkelshtein and Ambassador Arthur Dean, Sullivan and Cromwell.

## No Work Strike At Monarch Co.

LOS ANGELES — Monarch Record Manufacturing here is not on strike as reported in last week's Billboard. The AFM Engineering and Record Label, Monarch affiliates, are having a labor problem, but are in operation. This had no effect on Monarch, according to Nathan Duroff, president of Monarch.

Big Wilson, program director, WPGC, Washington; Bill Ward, general manager, KBBQ, Burbank (Los Angeles); Chuck Renwick, national program director, Storer Broadcasting, Cleveland; John Randolph, program director, WAKY, Louisville; Joe Sullivan, program director, WMAK, Nashville; Bob Moomey, program director, WIND, Chicago; Robin Walker, program director, WIRL, Peoria; Bill Vermillion, music director, WLOF, Orlando, Fla.;

(Continued on page 82)

# Kinney Sets Up Distrib Corp to Handle Labels in 8 Key Cities

NEW YORK — The Warner-Elektra-Atlantic Distributing Corp. has been set up by Kinney Services, Inc. to handle the distribution of the Kinney group of record labels through a system of company-owned marketing centers in eight key cities around the country. Branches have already been established in Los Angeles, Cleveland, Chicago and Boston, while the Dallas branch opens Thursday (1), the New York and Philadelphia-Washington branches will open Aug. 1, and a branch in the South will open sometime before the end of the year. The New York warehouse will be located

at Carlstadt, N.J., and the Philadelphia-Washington warehouse will be located at Cherry Hill, N.J.

Joel Friedman, formerly vice president of marketing for Warner Bros. Records, has been named president of the new company. Friedman will be responsible for the organization, planning and development of the sales, marketing and promotion organization, working with an executive committee composed of Dave Glew, vice president in charge of marketing for Atlantic; Mel Posner, marketing vice president of Elektra, and Ed Rosenblatt, national sales manager for Warner Bros.

The Los Angeles branch will serve the Western U.S., including such cities as San Francisco, Seattle, Denver and Phoenix. The Cleveland center will warehouse and serve Pittsburgh, Cincinnati, Buffalo, Detroit and the Cleveland areas. Chicago will handle Minneapolis, Milwaukee, St. Louis, Kansas City and the Dakotas. The Boston branch will service all of New England, including Boston, Hartford and upper New York State.

### Act As Center

Each of the branches will act as a sales and fulfillment center for the satellite areas it covers, staffed with a full complement of sales and promotion personnel.

Ted Rosenberg, formerly branch manager in Los Angeles for Columbia Records and more recently sales manager for Dot Records, helms the company's Los Angeles branch, assisted by sales manager Bob Murphy.

Mike Spence, most recently district sales manager for RCA and prior to that branch sales manager for Mainline Distributing Co. in Cleveland, is regional branch manager for W-E-A in Cleveland, assisted by Fred Katz.

(Continued on page 82)

## Promo Men Form Informed Assn.

LOS ANGELES—Twenty-seven local and national record promotion men and women voted here Tuesday (22) amid much haranguing, to form an unofficial association in hopes of creating a better public image. Jerry Fine, national promotion director of Amaret Records and one of the guiding forces in the new movement, said, "We work in a very legitimate, honest profession. We are all proud to be promotion men." He felt that there was a lack of respect for promotion men and that this could be improved with some form of organized public relations effort. The adverse feeling, he told the audience, comes not only from various program directors around the nation, but also from certain of "our own people"—record company executives. He pointed out that the Tuesday night meeting was not intended to create a union . . . or a club. "If the only thing that comes out of this meeting is a bowling league, fine." He spoke, however, of trying to achieve positive things, perhaps, even raising funds for charity.

Stu Young, promotion man for Paramount Records, at this point, brought up the idea of having a monthly "roast" of a local radio personality or program director. "There have been organizations before of promotion men that failed in Los Angeles," he said, adding that "we're all competitors, but I feel we have the best promotion men in the country in

this city. And there's no way you can set standards for promotion men; the man who's welcomed at one station may get laughed at when he visits another. No one can presume to know what makes a good promotion man.

The unfortunate thing about the promotion field as a profession is that "we often get lumped together," Fine said. "Each of us has someone in radio that we know on a one-to-one relationship. But, when we're lumped together, we'll all bad." He felt that the professional should not be condemned in this manner.

Young felt that a monthly "roast" of a local radio man would help develop a warm, friendly kind of comradeship. He said that the sole interest in having these "roasts," would be to get together and build a better rapport.

Fine lamented the fact that there seemed to be a wave of fear against promotion men getting together. He pointed to the fact that, of more than 100 promotion men in the city, only slightly more than two dozen had shown up for the meeting. Danny Davis, a leader in organizing the meeting, had to be in Las Vegas to catch the Society of Seven at the Flamingo. Pat Pipolo, another leading spirit, was catching the opening of Sonny & Cher at the Westside Room. Harvey Cooper had to hit the road to promote a Bell Record single. But, it appeared, many promotion people

stayed away for fear of the "union" image.

Fine concluded that "collectively, we can do some groovy, positive things, and, perhaps, the idea will spread to other promotion men in other markets."

Stu and Dale Roy, promotion men from MGM Records, will develop a program and contact all promotion people in the area for a followup meeting.

## Maitland Using U.K. As 'Meeting Hqts'

LONDON — Mike Maitland, president of MCA Records, has been headquartering out of the company's London offices for a series of meetings to solidify the label's release schedule of summer and fall products as well as to conclude negotiations for the acquisition of several new artists for the international market.

Maitland is being accompanied by Lou Cook, vice president in charge of corporate affairs and the company's chief corporate officer.

In meetings attended by Sir Edward Lewis, head of British Decca which is MCA's licensee for the United Kingdom, and Derek Everett, managing director of MCA's U.K. record company, and their respective top executives, product release for the next four months was previewed and firmed. Additionally, the promotional campaign for each album was set up.

Maitland and the MCA Records team also conducted a series of meetings with talent managers Jerry and Lillian Bron revolving around the forthcoming U.S. concert tour of Osibisa.

## Expansion for Stellar, BNP

LOS ANGELES—Four-Star International's publishing subsidiaries, Stellar (BMI) and BNP (ASCAP), are embarking on a series of expansion moves, according to Alfred Perry, music division vice president. Perry said the first move is the retention of an outside publishing/promotion house, Mike Borchetta Promotions, to handle the placement of new and old copyrights.

Rick Larence of Borchetta's company will work exclusively on the product and report to Perry. Both companies hold a number of highly successful copyrights including "Take a Letter Maria," "That's Life" and "Till Love Touches Your Life."

The publishing subsidiaries also have moved to Beverly Hills and will be housed in the same offices as the parent company.

Following London, Maitland and Cook will conduct a similar round of meetings in Hamburg with Miller International, MCA Records' subsidiary firm in West Germany. Miller's distribution schedule for the second half of the year will be firmed at the meetings.

While in Hamburg, Maitland will chair additional meetings on products with top executives of Teldec, MCA Records' licensee in West Germany for its (American) Decca and Kapp product.

Final lap of the two-week Maitland (Continued on page 8)

## Atlantic Gives C, S, N & Y Hot July Buildup

NEW YORK — July is Crosby, Stills, Nash & Young month at Atlantic Records, and the company will mount a massive promotion, advertising and in-store campaign to blanket the radio and print media for the entire month.

Highlight of a huge radio advertising program, which will cover major markets with AM radio spots starting Monday (5), will be a special CSN&Y promotional "Celebration Copy" LP featuring tracks from CSN&Y's group and solo album. The "Celebration Copy" will not be available for sale, but will be supplied to radio stations for contest and listener giveaways. Print ads will appear in the trade papers and consumer magazines.

Atlantic's sales department will supervise a special display of the group's album covers as an in-store selling aid. Spotlighted will be the group's entire catalog.

For More Late News See Page 82

## Black Owned Jazz Label to Bow With Black Acts Only

LOS ANGELES—A new jazz label to be owned, operated, staffed and aimed at blacks will issue its first product Aug. 1. The head of label to be known as Black Jazz Records, is Gene Russell, long-time jazz musician. The label will be distributed by Ovation Records.

According to Russell, the label will be aimed at the black community and only black artists will appear on the label. Black Jazz Records will release a minimum of six LP's and six singles during the first year, with four LP's to come with the label's August debut.

The first releases will feature product by Russell, Walter Bishop, Coral Keyes, Doug Carn and Rudolph Johnson.

The cover jackets of the records will be in black and white and designed in such a way so that no matter how the records are put in browser racks in stores, the album's title will be right side up. Another feature of the cover will be the listing of material such as liner notes, personnel on the records, titles and such in the same place on each of the album releases. This jacket concept has been copyrighted by the label. Another

unique feature of the covers will be white lettering on a black background.

The label is being financed by Dick Shory's Ovation Records.

The business administration for the company will be handled by Ralph Handley Associates of Studio City, Calif. Plans are also (Continued on page 10)

## ACKERMAN IS ON THE MEND

MEMPHIS — Paul Ackerman, Billboard music editor, continues to improve, according to a hospital report issued here June 25.

The report also said that Ackerman will leave the Baptist Memorial Hospital in three or four weeks. A recuperation period at home will follow.

Ackerman suffered a coronary here on May 21, previous to receiving an award for his outstanding contributions to Memphis music.

# Schlacter: Music Horizon Unlimited

By BOB GLASSENBERG

NEW YORK — By expanding the exposure of an artist and marketing an artist in all major fields, an independent label can grow and prosper, according to Marvin Schlacter, president of the Chess, Janus and GRT Records. "We are not going to limit any of our labels to just one musical genre," said Schlacter. "This would be unfair to our artists since their appeal is to a wide audience rather than just one segment of the population."

Schlacter, who became president of the Chess, Janus and GRT labels several months ago, has been combining the staffs of all the labels into a single coordinated unit. "There was too much isolation when I took over," Schlacter commented. "Consequently, the artists were not getting full value from any marketing campaigns. Basically, what has been done is taking the staff of the three component parts of the GRT Record Group, the Chess group, the GRT group and the Janus Group, and integrating them while maintaining individual label identities. Now we have the same marketing, promotion and merchandising team for each label."

Schlacter feels that the strength of an independent label lies with its distributors as well as the label's own staff. "There has been a constant change throughout the independent distributor chain recently," said Schlacter. "But I feel that the product which will come from our labels will be so strong, it will be the strongest available

to an independent distributor. Those independent distributors who are left will look to the major independent labels for growth on the financial level. Thus, we will have the upper hand."

A distributor and sales meeting which will take place at the Americana Hotel Tuesday (29) in New York will serve many purposes for the record group. "It will counteract all the ridiculous death notices for some of our labels," said Schlacter. "It will show our distributors and salesmen that we are viable in personnel, impact and product. And it will give our distributors a chance to meet our combined staff and find out who is responsible for what. Of course, we will also introduce some 15 major albums to the market."

Schlacter is not altogether happy with the classification of product in today's market, both through the radio and record stores. "What is progressive music and what is Top 40 music? Is Shirley Scott just an r&b artist or is she a jazz artist? She has appeal to an easy listening audience. But the problem is that many people in the industry just see one level to an artist. The real artist can reach many levels. Consequently, I feel we must stop all of these classifications. Good music is what an audience wants to hear and they don't care how we classify and break down the various sounds. In general, the artists from this company can entertain a wide audi-

ence. This is what we will aim at, the general audience."

### Classification

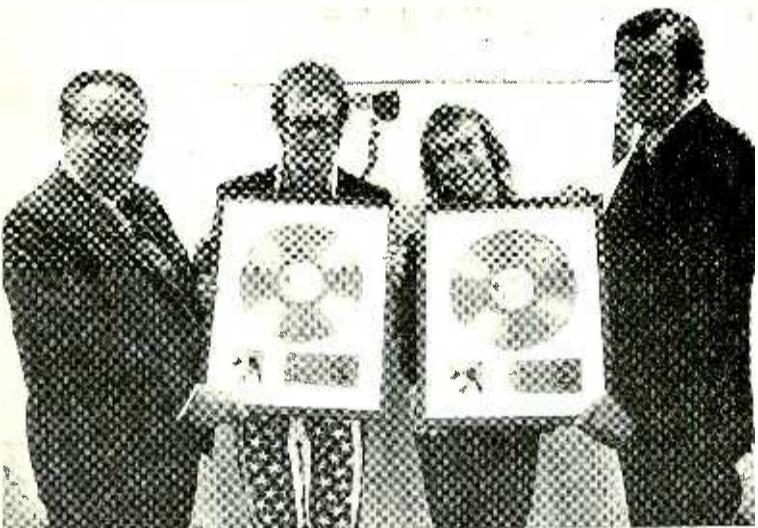
According to Schlacter, no single label will have just one classification. "Of course, Chess records has many good blues artists. But this does not mean that every black or blues artist we sign will automatically be placed on Chess Records. It will all be timing. The question is what label can best expose an artist."

Schlacter admitted to certain problems. "Each label has its own set of distributors and licensees in this country and throughout the world. This means that there might be difficulty when we sign an artist to one label. The distributor or licensee of one of our other labels might perhaps feel left out or slighted. It is a highly competitive market, but we must make the decision when we sign the artist. It must be based upon where the best concentrated effort will come from. At this time, I do not plan to consolidate our distribution or licensing. We will have to live with this and I think everyone involved will be more than willing to understand our decisions."

Schlacter has no ideas about destroying the major reputation or image of any of his labels. "The only image we will reverse will be the image people have conjured up in the past year or so. We have strong artists and now we have a strong staff to back our artists up. This is what is important. We will create an overall image for the record group and even try to capitalize on a label's reputation if applicable. But we will reverse reputations that have hindered any label's growth. It is important for the people in the industry to realize that this is a new ball game and not just some token move to hype our records and make money."

"For example," Schlacter continued. "Chess practically introduced blues to the world. We are proud of this and will not neglect this area. But Chess will also have other artists who do not function in this genre. Howlin' Wolf is more than a blues artist today and the public realizes this. He is the roots and his reputation proves this."

"The key is the music and our ability to expose it. I want classifications kept off the artist. Let every station play the music or we are not fair to our acts. And every record company should be making efforts in this area."



ELTON JOHN, second from left, and lyricist Bernie Tauplin, second from right, receive gold disks from Bill Gallagher, left, president of Famous Music Corp., and Jack Wiedenmann for the soundtrack album of "Friends" on the Paramount label.

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## Elektra Heads For Peak Year

NEW YORK—Elektra Records is racking up the most successful year in the history of the company since Elektra was sold to the Kinney group June 30, 1970. "We have had better penetration on the singles charts as well as the album charts since joining the Kinney Group," said Jac Holzman, president of Elektra.

Holzman pointed out that, although Elektra is now a member of a larger corporation, the company still maintains its autonomy. "Setting up branches through which we can distribute our product has created a highly efficient organization which serves the public quite well. Our penetration of the overseas market has also greatly increased since our Kinney agreement went into effect."

Holzman also gave credit to the high amount of competition between the three Kinney labels, as well as the realignment of Elektra's artist roster, which was instituted about 18 months ago.

"Basically," Holzman said, "the consumer gets the record more efficiently, and the retailer gets a stronger local promotion assist."

## Studio Track

By BOB GLASSENBERG

Also in the East Coast Record Plant are Don McLean being produced by Ed Freeman for UA Records; the Edwin Hawkins Singers for Buddah Records; Don Cova produced by Henry Kreiger for Janus Records; The Dramatics and Carla Thomas for Stax; 30 Days Out for Warner Bros. Records; Donny Hathaway for Atlantic; Felix Pappalardi producing Mylon for Windfall Music and Cotillion Records; Patty La Belle for Track Music, and Buddy Miles for Mercury Records.

Mentioned in the column last week were the co-production/engineering team of Bob Margouloff and Malcolm Cecil who also co-composed and performed on their own Moog album, "Zerotime," as Tonto's Expanding Headband. Margouloff and Cecil remain an independent engineering and production support team who have formerly been based at MediaSound where they jointly worked on T. Rex, Richie Havens, Stevie Wonder and Shawn Phillips, among others. Their base of operations has moved to the Electric Lady Studios where they are in the process of setting up new electric music facilities and re-mix facilities. They will now be servicing the clients of Electric Lady, as well as working on a new Moog LP and doing independent deals as a production and engineering team all over the city.

★ ★ ★

The move from urban centers continues. Bill Szymczyk, who has engineered most of the albums for impulse Records of late, and Larry Ray, also formerly of ABC Records, have left the company and headed for the mountains of Denver to build a studio. "The studio should be ready by January, 1972," said Szymczyk. "It will be 16-track quadrasonic, and we plan to record groups from the Denver area." Tom Hidle and Gary Kellegrin of Record Plant fame are building the studio.

About the local musicians, Szymczyk could say only one thing. "Those mountain kids are amazing. They haven't been polluted by the New York and Los Angeles business complex at all." At the moment, while the studio is being built, Szymczyk is taking a few of the local groups to Los Angeles where he is currently working out of the West Coast Record Plant. He is also planning a record label and is buying a master of Arthur Gee, which was produced by Mark Demerast at Jackson Sound, Denver, and mixed at Heider Studios in Los Angeles.

"In January, we are going to tear the city of Denver wide open," Szymczyk said. "It has been asleep for quite a while, but the youth population has grown and there

is a new radio station in town, (KFML-FM) and all sorts of good things are happening. It is all in the mountains and the air," Szymczyk commented. "I think this place will turn into another Nashville or Muscle Shoals if given half a chance." He then excused himself because it was time for him to head over to KFML-FM to do his radio show. His final comment was on the unity of the music scene in the mile high city. "We are all together here. The radio station, the musicians and the other music people. It is like working as one human being and I think this will be much to the credit of this city as it grows in musical fame and fortune. But I hope it doesn't grow too fast because I would hate to have to pack up and leave once again to get away from an altogether un-together scene like that in the urban areas of this land."

★ ★ ★

Letters from London: Gary Wright has been awfully busy lately, between recording his own LP for A&M and sitting in on various sessions. Wright sat in on the B.B. King sessions at Olympic Studios and Command Studios. The new King LP will also feature Ringo Starr, Klaus Voorman, Peter Green, Dave Mason, Stevie Winwood, Bobby Keys and Jim Gordon, Jim Price and Jim Leltner. The engineer was Joe Zazarino who also co-produced the LP with Ed Michel.

Wright then went over to Trident studios and sat in on a few Nilsson sessions. Voorman and Keltner went with him. Also Jim Price, Chris Spedding, and Herbie Flowers sat in and Richard Perry produced.

Incidentally, Wright's new A&M album will be called "Footprints." It features George Harrison, Hugh McCracken, Keltner, Voorman, and Gordon; Jerry Donahue, King Curtis, Jim Price and Bobby Keys. Olympic studios were used and Wright produced the sessions himself with Andy Johns as engineer.

SHORT TAKES: Herbie Mann in the Atlantic Recording Studios for a new LP. On the sessions were the Sweet Inspirations, Duane Allman and a few members of Booker T. and the MG's, Tom Dowd and Arif Mardin produced. . . . The United Recording Corp. of Las Vegas, recently hosted Glen Campbell for Capitol Records; Sandi Scott and Roy Claybourne for the VMI label and the Las Vegas Ambassadors for Starday. . . . Rosalie Sorrells was in Pacific Sound Studios with Stephen Poneck from KSAN producing. . . . The soundtrack LP from "El Topo" is being re-mixed at MediaSound by Tony Bonjoioi.

## Writers Form Summerhill

NEW YORK — Songwriters Barry Mann and Cynthia Weill have formed Summerhill Songs, Inc., and signed a new long-term joint-publishing agreement with Screen Gems-Columbia Music, Inc.

Under the terms of the agreement, all new music composed and written by the team will be jointly owned by Screen Gems-Columbia and Summerhill Songs. Full worldwide administration rights to all of the jointly owned compositions, as well as full ownership and administration rights to the compositions which Mann and Weill wrote under their former contract, will be retained by Screen Gems.

The contract was negotiated by Screen Gems-Columbia Music's vice president and general manager Irwin Robinson, and Robert Casper, who represented Mann and Weill.

The team is writing the music for a Broadway musical version of the

Elia Kazan-Budd Schulberg film, "A Face in the Crowd." It will open in January. In addition, Mann is recording an album of recent compositions for release on the New Design label, distributed by Columbia Records.

## Basing St. W Set; In Island Pact

LOS ANGELES—Basing Street West, Inc., has been formed here to supervise Island Records activity in the U.S. Island is distributed here by Capitol Records.

Basing Street, which will also function as an independent production company, is headed by Walter Wanger Jr. Liza Williams is vice president. Both were formerly with Capitol Records. Acts on the Island label in the U.S. are Amazing Blondel, Bronco and Nick Drake.

# It's just like the Byrds to start something new.

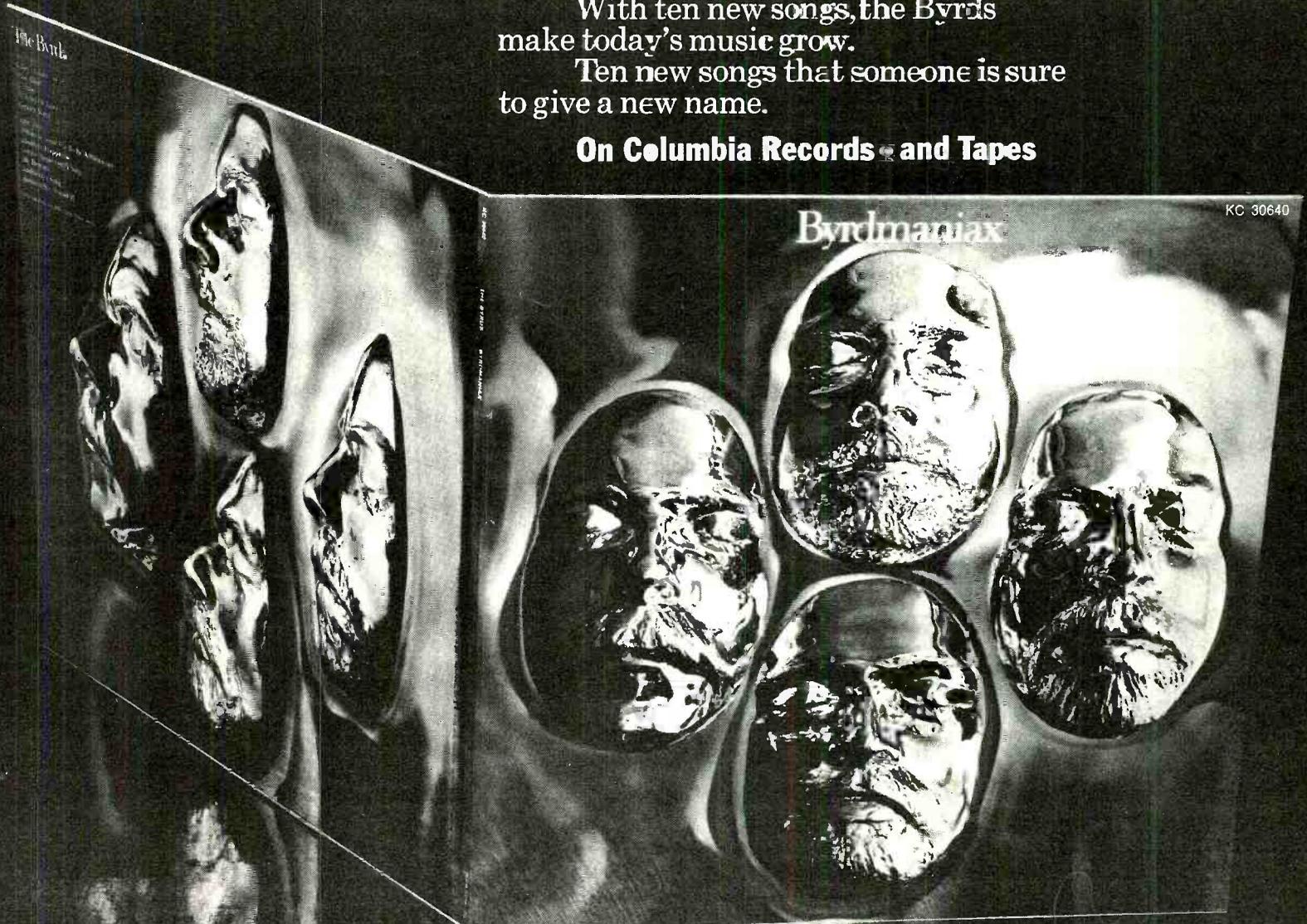
The Byrds created folk rock, country rock, and a few other rock trends. And as a result, they've been plagued with a lot of mis-labels.

The truth is, the Byrds' music goes beyond all those names. And so does their new album, "Byrdsmanix." Where they go back to some basic roots. Explore new sounds. And find new areas of music.

With ten new songs, the Byrds make today's music grow.

Ten new songs that someone is sure to give a new name.

**On Columbia Records and Tapes**



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Vol. 83 No. 27

## 3 Labels Make Live Jazz LP's At Montreux

**MONTREUX** — The Montreux Jazz Festival's reputation as a prime launching pad for jazz talent received a considerable boost this year during the run of the marathon 13-day event when Flying Dutchman, Atlantic and Polydor Inc., all made live recordings of their artists appearing at the festival. (See review in Talent section).

On Flying Dutchman night, Bob Thiele recorded the Oliver Nelson Festival Big Band with guest soloists Gato Barbieri and Eddie "Cleanhead" Vinson. Leon Thomas, with a backing group that included Neal Creque (piano), Cornell Dupree (guitar) and Victor Gaskin (bass); Larry Coryell, the Chico Hamilton Quartet, and individual sets by Vinson and Barbieri.

On Atlantic night which followed, Joel Dorn, under the supervision of Nesuhi Ertegun recorded Gary Burton (both solo and with Larry Coryell, drummer David Lee and bassist Clint Houston), Mongo Santamaria and Roberts Flack.

On the following evening, Chris Whent recorded the Roy Ayers Ubiquity for Polydor.

Not only did Montreux afford recording opportunities — an 8-track Neve console was installed for the run of the festival—but it also offered exposure through 40 radio stations worldwide to which tapes of the concerts will be made available.

Next year's Montreux Jazz Festival will not feature a jazz group contest and will be reduced to two weekends, June 16-18 and June 23-25.

## Chappell Pact With Madara

**NEW YORK**—Chappell & Co. has set a long-term dual publishing-printing agreement with John Madara Enterprises, encompassing the catalogs of Double Diamond Music Co. (BMI) and Young Ideas Publishing Co. (ASCAP).

Madara, a Philadelphia-based company, houses such standards as "Expressway to Your Heart," "One, Two, Three," "The Fly" and "Explosion in Your Soul."

Chappell has begun work with Madara on Grover Mitchell's "What Hurts" (Vanguard). Madara has also signed a new writing-performing act, Whole Oats. A complex to house all of the Madara companies is also planned. Deal was negotiated by Nick Firth of Chappell-New York.

## Farrell Plans Promo Albums By Staff Writers

**NEW YORK**—Wes Farrell is planning a series of promotional albums which will feature new material by staff writers.

Tony Romeo will lead off the series with 14 songs which he'll record himself. Albums will be sent to more than 1,000 producers, artists, record companies, advertising agencies and motion picture and TV executives. His credits include "I Think I Love You," "I'm Gonna Make You Mine" and "Indian Lake."

Other writers to be featured include Irwin Levine and L. Russell Brown, Levin and Tony Wine and Mike Appel and Jim Cretecos. Supervising the promotion are Farrell and Steve Bedell, head of Farrell's Pocket Full of Tunes publishing Co.

## Executive Turntable



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COSTA

**Joel Friedman** named president of the Warner-Elektra-Atlantic Distributing Corp. (See separate story on Page 3.) He had been vice president and director of marketing for Warner Bros. Records. . . . **Richard Sherman** named production manager Motown's two new labels: Mowest and Ecology. Sherman, who joined Motown four months ago, will direct his operations from Motown's Hollywood offices. He was previously director of sales for Warner Brothers and Reprise Records. . . . **David Wilkes** appointed East Coast director of Talent Acquisitions at Vanguard Records. He will manage Vanguard's publishing companies, Ryerson and Fennario, as well as scouting for new recording artists. He had been with MCA Music in the contemporary publishing division. . . . **Frank Costa** appointed New York professional manager of Sunbury Music and Dunbar Music. He had headed the publishing companies of the Kama Sutra organization, and had served as assistant music director of WMCA in New York.

★ ★ ★

**Jack Magraw** has resigned as managing director of Screen Gems-Columbia Music, Ltd., a post he has held for the past six years. He will announce his future plans in the near future.

. . . **Spencer H. Young** named director of business affairs at Columbia Records. He had been with the International Famous Agency. In addition to negotiating and evaluating contracts, he will be involved in transactions involving soundtrack albums, CBS' Broadway production investments and April/Blackwood music publishing contracts. . . . **Victor N. Rado**, formerly a division vice president of Mattel, appointed senior vice president, operations, of Audio Magnetics Corp. He will be responsible for the company's domestic and international manufacturing operations in New York, Canada, Portugal, Mexico and Gardena where he will headquarter. Dan Fine, Audio's Eastern regional sales manager, named Western regional sales manager. He will headquarter in Gardena. . . . **Nyle Elliot** replaces **Tom Preuss** as president of Studio 10 Records, San Francisco-based firm. Other officials are **Merle Saunders**, a&r vice president; treasurer **Sheldon Copeland** replacing **Basil Parik** and **Dave Weitzman** replacing **Carole Culver**, as secretary.

★ ★ ★

**Charlie Simms** joined Record Merchandising and Pep Record Sales in Los Angeles as general manager. He was formerly merchandising manager for records and tape with the White Front chain. . . . **Gerald Citron** named to the new post of manager-market development for cassette products of North American Philips. . . . **Ken Kim** has been retained by Daybreak Records, on a free-lance basis, as art director for Daybreak Records. . . . **Tom Illius** set to head the William Morris Agency's Chicago office nightclub department. He has been in the theatrical business since 1955 as an agent, nightclub operator and personal manager. . . . **Carol Strauss** named to head the New York office of Gibson & Stromber, Inc. In addition, she was appointed vice president of the public relations firm. . . . **Dennis Gottlieb** to Universal attractions as an agent assigned to develop new acts. He had been with William Morris as a sub-agent.

★ ★ ★

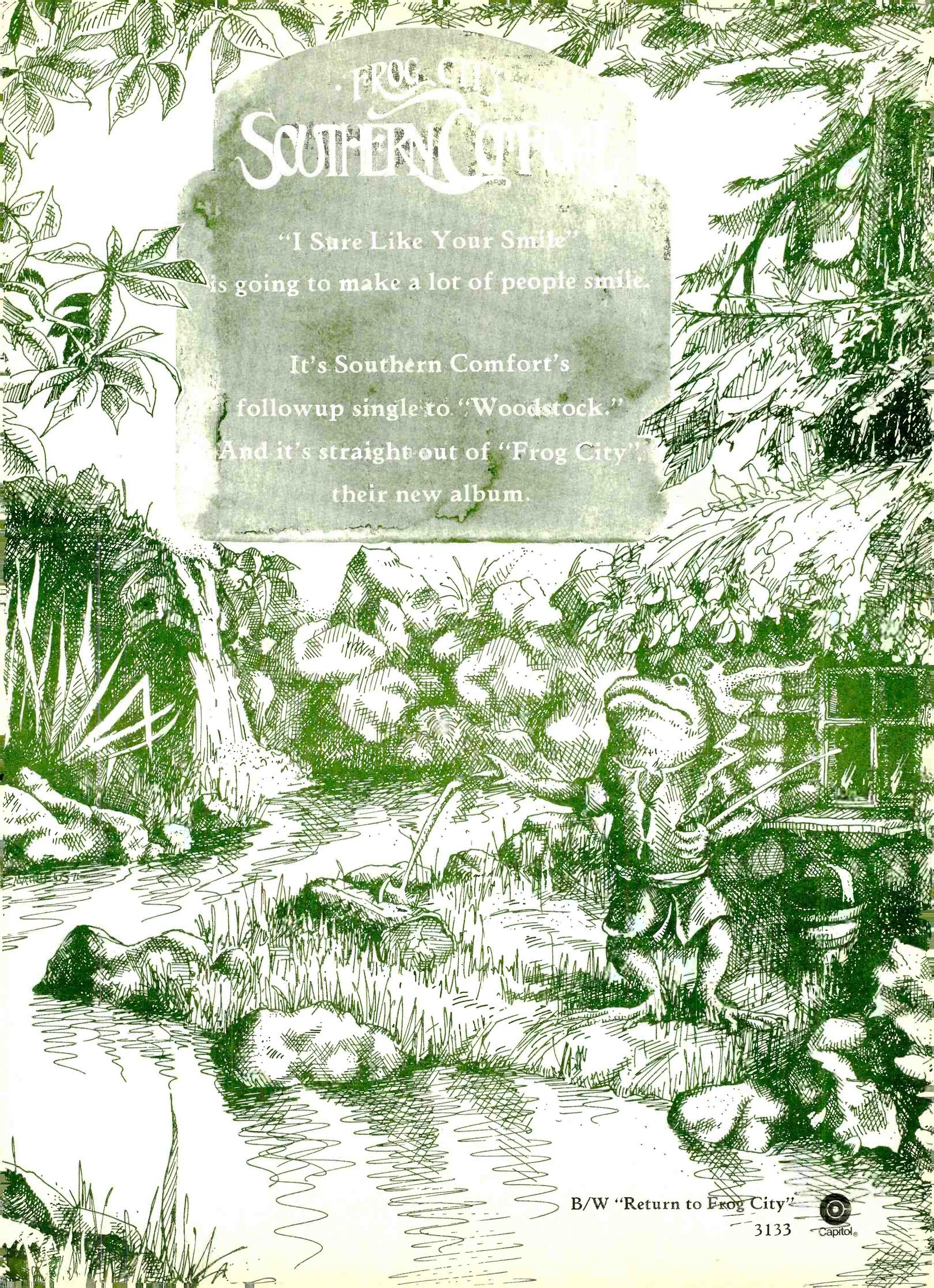
**Nat Freeland** has joined Public Relations Associates Inc. He was formerly a freelance writer. . . . **Tony Cabot** named music and entertainment director of the Statler-Hilton in New York. . . . **Jack McMahon** named administrator of Mercury Sound Studios, and **Grant Ellerbeck** has been set as chief engineer.

★ ★ ★

In a further reorganization of Chess/Janus and GRT Records, **Esmond Edwards** was appointed vice president of a&r, **Howard Silver** was set as national sales director, **Al Riley** was named national director of r&b promotion, **Rich Sargent** was appointed national director of promotion and special projects, and **Lowell Conley** took over as Southern regional promotion director. Also named were **Gary Schaffer** as regional independent promotion man in San Francisco, **Tim Riley** as promotion man in Memphis, and **Tony Richland** as promotion man in Los Angeles.

★ ★ ★

**Leonard Gordon** and **Stuart Marlowe** named to new London Records distributing outlets in Boston and San Francisco, respectively. In addition to branch manager Gordon, **Irwin Goldstein** and **Brian Interland** were named administrative manager and promotion manager for the New England outlet.



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## Secondhand Imports Become The Rule of Thumb in Prague

• Continued from page 1

records onto tapes, not only for their own requirements or those of friends, but also for possible exchange or sale. Offers of dubbing facilities—at a price—appear in personal advertisements contained in various newspapers.

As these activities—with exceptions—have not achieved the level of professionalism and expertise of bootleggers outside the country, it is neither easy for, nor of great interest to, the record companies to fight the record dubbers. And it is very difficult to estimate the extent of this amateur black market.

It is also difficult to say

whether these activities cause any financial damage to the local companies—whose output doesn't usually include the music which is dubbed by youngsters—or to the producers of the recordings involved, whose records would not, under present arrangements, be imported into East European countries on a commercial basis anyway (mostly for reasons of foreign exchange problems).

However, it is an efficient way to keep minority audiences hip to what's happening in the field of music that is of special interest to them.

## Stigwood Warns on 'Superstar'

NEW YORK — Robert Stigwood, chairman of the Robert Stigwood Group, Ltd., has warned on attempts to present the rock opera "Jesus Christ, Superstar" in concert or dramatic form. Rights to the opera are owned by the Stigwood Organization, composers Tim Rice and Andrew Lloyd Webber and Leeds Music Ltd.

Stigwood said, "It is presently clear that a small group of people have set out to mislead and deceive the public. We intend, in every case, to pursue vigorously anyone who attempts to infringe on our copyrights."

Attorneys for the Stigwood Organization have halted productions in Washington, Baltimore, Richmond, Louisville, Cincinnati, New Orleans, Memphis, Philadelphia, Cleveland and St. Louis. They were, however, unable to halt the production of the opera in Milwaukee, because, according to Stigwood, the injunction for halting the show was filed too late. Since then they have filed for damages against this production.

On June 24, Judge McLean of the U.S. District Court in New York granted a preliminary restraining order against the promoter, the sponsoring college and the ticket agency to halt a scheduled performance in Troy, N.Y.

Stigwood said, "In Toronto earlier this week, a judge ordered

## MOJO LEASED DISK A HIT

NEW YORK — A six-year-old single leased from Atlantic by Mojo Records in England has made a star out of Tami Lynn and scored a hit for Mojo's John Abbey and Bob Kilborn. Original copies of the disk were collector's items in British music circles, so the Mojo men leased the record from Atlantic's Jerry Wexler, who originally signed Tami Lynn and turned her over to the late Bert Berns for production in the mid-sixties. "Gonna Run Away From You" hit the Top 10 in England. Abbey and Kilborn founded England's Blue Soul magazine.

## Soul Music Scores Despite the Chill

• Continued from page 1

away's "You've Got a Friend" (Atlantic) gained from No. 62 to No. 42 with one pick; The Stylistics' "Stop, Look & Listen" (Avco Embassy) moved from No. 59 to No. 50 with five listings and one pick; The Isley Bros.' "Love the One You're With" (T-Neck/Buddah) moved from No. 72 to No. 51 with two listings, and the Ebony's "You're the Reason" (Phil. Int'l/Epic) moved from No. 77 to No. 57 with two listings. All the action was marked with stars.

This "growth" pattern reflects a moving away from soul product by Top 40 radio, since pop stations were never really in the business of breaking black records. (Pop product from the teens through the fifties on the charts have plenty of listings and picks.) Rather, the report indicated the power and energy of soul stations as Top 40 stations in their own right, offering solid competition for listeners with pop Top 40 stations in many markets, while dominating in others. The solidarity of black stations in establishing, in the first and last analysis, the records of Aretha Franklin, Wilson Pickett, Temptations and new artists in the soul market, has not only propelled these artists onto pop stardom, but strengthened soul, giving new leverage to soul stations to effect sales of pop proportions. As opposed to Top 40 pop stations, soul stations are passing on the general growth of soul music to the dealers, who are discovering

that soul is not only the sound of a booming marketplace, but moreover that souls sell.

Dealers are moving albums by Aretha Franklin, Marvin Gaye, Roberta Flack, Curtis Mayfield, the Temptations, Donny Hathaway, Isaac Hayes, Bill Withers, Earth, Wind & Fire and Eddie Harris & Les McCann, and soul singles are stocked from local soul station charts. Better production, packaging and progressive album product has added depth and diversity to soul music and its audiences, opening up the soul market while pop stations "close" around a few names. Yet the strong current of soul product on the pop charts clearly shows that soul is in a bullish cycle that is already paying dues with tighter playlists and competition for the hit version of the same song, and other by-products of prosperity.

## Daybreak Names Gov't Sales Agent

LOS ANGELES—Charles Brady Associates has been set as the U.S. military and government sales agent for Daybreak Records.

Brady with offices in Frankfurt, London, New York and Honolulu, will unveil Daybreak album line in a series of sneak previews and tape presentations to military buyers in Europe and the Far East. Preview presentation dates have been scheduled for fall.

Daybreak will feature LP releases, with new recordings from such artists as Bing Crosby, Les Brown and Larry Groce.

the Canadian Rock Opera Co. to post a substantial bond and appointed an accountant to audit all monies for the production scheduled for June 27, pending a forthcoming trial. The judge also ordered that the title "Jesus Christ, Superstar" be removed from all advertising of the concert.

"There is outstanding a preliminary injunction in the U.S. District Court, Southern District of New York, enjoining the American Rock Opera Co. and other defendants from performing "Superstar." We have moved to incite them for contempt of court on the grounds that they have violated Judge Constance Baker Motley's previous injunction. This case will be heard on Tuesday (29)."

## \$1,500 to Motown; H-D-H Suit

NEW YORK — Motown Record Corp. and Jobete Music Co. have been awarded \$1,500 costs assessed against Holland-Dozier-Holland by Judge Edward S. Piggins of the Wayne County, Mich. Circuit Court. In a court edict,

Judge Piggins compelled H-D-H to produce documents for examination by Motown.

Piggins said he suspected H-D-H is guilty of some "obstructionism" with regard to the progress of the case and assessed costs "in the amount of \$1,500 without prejudice to the real value of the costs or expenses involved."

Under the court order issued June 21, H-D-H must produce its complete income tax returns and records, all items of composed, written and recorded material requested by Motown/Jobete, original payroll records as they relate to any moneys paid and contracts with Buddah-Hot Wax and Capitol-Invictus.

## Owens Golf Meet Bows

BAKERSFIELD, Calif. — The first annual Buck Owens Pro-Celebrity Invitational, with all proceeds going to the local American Cancer Society, will be held here Nov. 1-2. Announcement of the new golf tournament was made here Monday (21) at a luncheon attended by recording artists, television stars, radio air personalities, and local dignitaries.

James F. Donovan, M.D., president of the Kern County Unit of the ACS, said that the Buck Owens Invitational "will produce more revenue than any other single event in our history." Jack McFadden, personal manager to Owens, is executive director of the Invitational. Robert Wileman, who runs the Glen Campbell L.A. Open, Los Angeles, is tournament director of the Invitational. Robert Eddy is tournament chairman. Already, former PGA champion Bobby Nichols and current Masters champion Charlie Coody have accepted invitations to participate. Others are being lined up now. Under the Invitational format, three amateurs will play either a professional or a celebrity. There will be banquets both nights of the Invitational.

## Carson, Ex-Editor of Billboard, Dies

NEW YORK — Saul Carson, executive editor of Billboard from 1950 to 1952, died June 20 in Deerfield Park, Fla. He was 76 years old.

He is survived by his wife, three sons and nine grandchildren.

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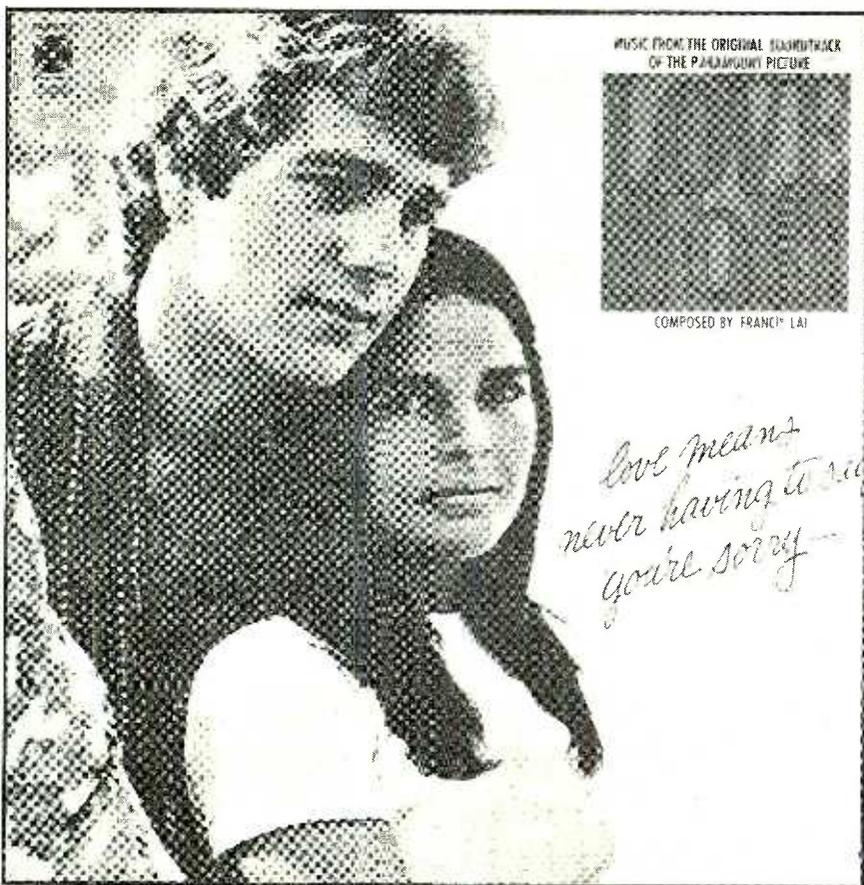
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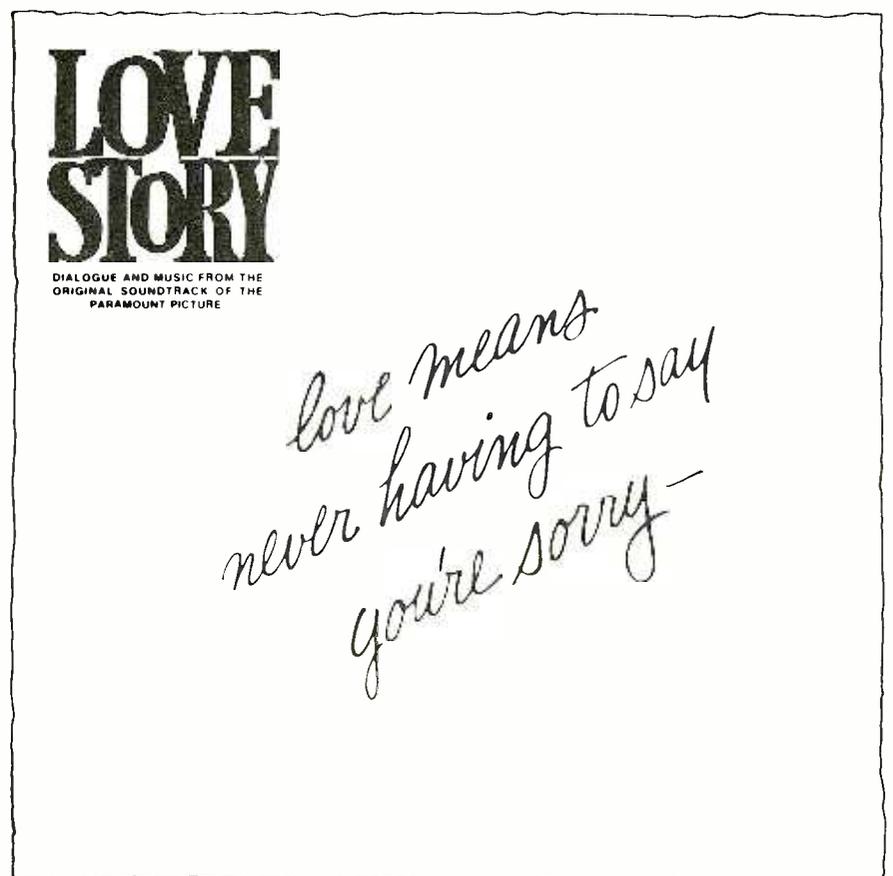
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# Colossus Hits MGM In \$ Mil Fraud Suit

NEW YORK — Colossus Records has filed suit in New York Federal Court for fraud against Metro - Goldwyn - Mayer. Mike Curb, Benjamin Melniker, William Singleton, Richard Whitehouse, Frank Rosenfeld, Barry Brunette, Jacob Weinstein and MGM Records. (In mid-May MGM Records filed suit against Jerry Ross and Arthur B. Ross, principals in Colossus Records and Heritage Records, for return of 12,500 shares of MGM stock and to repay \$178,159 in "working capital advances, plus a \$75,000 finders fee.")

The complaint alleges that pursuant to various agreements MGM obtained 80 percent of the stock

of Colossus Records partly in return for several inducements; i.e. (1) scoring and producing sound tracks for their pictures; (2) a five-year personal employment agreement with Jerry Ross, as director and president of the companies, and (3) granting complete autonomy in the operation of the companies, a commitment to finance the Ross companies in an amount not to exceed \$500,000 and a payment to Ross of \$1.5 million over the period of acquisition. Ross stated that he is claiming only the down payment of the payout.

According to the complaint, MGM and the other defendants interfered with, conspired together, maliciously, willfully and fraudulently entered into a common plan and schemed to threaten that MGM would not finance Colossus Records unless MGM Records, of which Mike Curb is a 10 percent stockholder, became their executive agent in connection with certain functions involved in the distribution of Colossus Records for a sum equal to 10 percent of the gross receipts derived through the exploitation of their (Colossus) records.

Ross claimed that MGM failed to honor the various agreements and, therefore, was pressured into a new agreement to use MGM Records as their agent, in order to obtain the promised financing to pay for production costs now being incurred in reliance of the MGM agreements to fund the company. He added that after MGM Records became the agent they again reneged on the agreement with the Ross companies.

The complaint asks for damages against MGM and the other defendants in excess of \$1 million. Hofer & Rich is the attorney for Colossus.

## Sam & Dave Co. Opens Disk Firm

LOS ANGELES—Sam and Dave Distributors has opened here with Specialty Records its first label plus a line of disk accessories. Located at 2952 W. Pico, the firm is owned by Sam Ginsburg and Don Davis, both formerly with Record Merchandising.

# Blacks Set Up A Jazz Label

• Continued from page 3

being made for the promotion of artists aimed at jazz fans and the college markets. Personal appearance tours are also being arranged for acts on the label.

Russell will produce and engineer all the initial product on Black Jazz and will have complete artistic control. The label will sign mostly new artists, according to Russell.

## EXPANDING GROUP OPERATION SEEKING ROCK JOCK . . .

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# Allied Records Service for One-Shot Users

LOS ANGELES—An LP package department that will take care of packing, shipping and other finishing processes for one-shot or small custom users has been organized by Allied Record Co. vice president Jack Wegner.

Wegner, who appointed Mildred Hemphill to head the department, said the plan is designed for the user who is "often confused about what to do with his product once he leaves the recording studio. We'll take his product right from the studio and handle everything."

There are four different plans customers can choose. The basic plan offers everything from mastering, stamping, quality control, labeling (printing and attachment), pressing and jacket (fabrication including a stock picture jacket with maximum four lines of copy on the front, plus a printed liner and shrink-wrapping) to shipping. The differences in the plans—aside from price—will primarily revolve around the work the customer desires with his jacket. For instance, the fourth plan offers all the services except jacket fabrication.

# Mixing Seen Major Problem With Quadrasonic Sound

LOS ANGELES — The main problem with quadrasonic sound will not be in the actual recording process but in the mix-down stage. And the problem will be in speaker placement. That's the opinion of Stan Ross, chief engineer of Gold Star Recording Studios, and Tom Scott, chief engineer of Wally Heider Recording. They agree that the mixing of quadrasonic recordings will initially be difficult because there have been no standards set as to where speakers will be placed in the homes of people who buy the first quadrasonic recordings.

"How the consumer places speakers in his listening room is still undecided," Ross said. "It is apparent that quadrasonic sound should make a person feel like he is part of recording; it should surround him."

Ross said that there are several ways of placing speakers and, thus, affecting what the final mix will be. Examples are having the speakers both in front and in back of the person listening and separate sounds in each speakers or possibly just having the back speakers used for echo of the front ones. Additional complications come with placing speakers on the front and side or all in front of the listener, according to Ross.

"Perhaps record companies could

put explanations on the back of album jackets, stating proper speaker placement for the recording and what sounds sound be coming from what speakers. With quad especially, if the sound isn't coming through the correct speakers (i.e., left front as opposed to right rear) is effect is drastically altered," he said.

"Sound coming from the back speakers will have to be louder than sounds from the front ones because people cannot hear sounds from the rear as well as from the front," Ross said.

Scott said that for the quadrasonic sessions in Heider's studio, the engineers have been using portable speakers for listening.

"The lack of standards in speaker placement have made mixing difficult," he said. "The echo from four speakers is not as straightforward as from the stereo speakers, so this creates problems."

Scott said that as little as eight tracks could be used in making a quadrasonic record. "The sessions so far have come from 8-track recording and the mixdown to 4-track has been satisfactory." Most of the recording at Heider's is done in 16-track, but the quadrasonic sessions were from tapes brought in from the outside.

# Superstar Prod Counterattack Vs. Stigwood

LOS ANGELES — Superstar Productions, Ltd., has filed a counter lawsuit against the Robert Stigwood Group, seeking over \$1 million damages. The suit claims that the Stigwood Group "deliberately interfered with the business relationships" of Superstar and building owners and leasees in Washington, where Superstar Productions planned a performance of music from "Jesus Christ, Superstar."

The countersuit also seeks to determine whether "Jesus Christ, Superstar" is an opera per se or just a collection of musical compositions available for public performance.

# Market Quotations

As of Closing, Thursday, June 24, 1971

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
A&E Plastic Pak Co.	127 <sup>3</sup> / <sub>8</sub>	73 <sup>3</sup> / <sub>8</sub>	108	8	7 <sup>1</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>2</sub>	- 1/2
Admiral	21	8	603	19 <sup>1</sup> / <sub>2</sub>	16 <sup>1</sup> / <sub>2</sub>	17 <sup>7</sup> / <sub>8</sub>	- 1 5/8
ABC	48	25	900	44 <sup>7</sup> / <sub>8</sub>	41 <sup>3</sup> / <sub>4</sub>	44 <sup>1</sup> / <sub>2</sub>	- 1/8
Amer. Auto. Vending	10 <sup>1</sup> / <sub>2</sub>	6 <sup>7</sup> / <sub>8</sub>	51	8	7 <sup>5</sup> / <sub>8</sub>	7 <sup>7</sup> / <sub>8</sub>	- 1/8
Ampex	25 <sup>3</sup> / <sub>8</sub>	16 <sup>1</sup> / <sub>2</sub>	1606	17 <sup>7</sup> / <sub>8</sub>	16 <sup>1</sup> / <sub>2</sub>	17 <sup>3</sup> / <sub>8</sub>	+ 3/8
Automatic Radio	14 <sup>1</sup> / <sub>4</sub>	7 <sup>7</sup> / <sub>8</sub>	131	8 <sup>1</sup> / <sub>2</sub>	7 <sup>7</sup> / <sub>8</sub>	8 <sup>3</sup> / <sub>8</sub>	+ 1/8
ARA	139 <sup>3</sup> / <sub>4</sub>	117	279	139 <sup>3</sup> / <sub>4</sub>	133 <sup>3</sup> / <sub>8</sub>	138 <sup>1</sup> / <sub>2</sub>	- 1/8
Avco Corp.	18	12 <sup>1</sup> / <sub>8</sub>	670	13 <sup>3</sup> / <sub>8</sub>	12 <sup>1</sup> / <sub>8</sub>	12 <sup>1</sup> / <sub>2</sub>	- 3/4
Avnet	15 <sup>7</sup> / <sub>8</sub>	8 <sup>1</sup> / <sub>4</sub>	870	12 <sup>7</sup> / <sub>8</sub>	11 <sup>3</sup> / <sub>4</sub>	12	- 3/4
Capitol Ind.	21 <sup>7</sup> / <sub>8</sub>	11 <sup>1</sup> / <sub>2</sub>	246	12 <sup>5</sup> / <sub>8</sub>	11 <sup>1</sup> / <sub>2</sub>	11 <sup>1</sup> / <sub>2</sub>	- 7/8
Certron	8 <sup>3</sup> / <sub>8</sub>	4 <sup>7</sup> / <sub>8</sub>	261	5 <sup>1</sup> / <sub>4</sub>	4 <sup>7</sup> / <sub>8</sub>	5	- 1/4
CBS	47 <sup>1</sup> / <sub>2</sub>	30 <sup>1</sup> / <sub>8</sub>	1072	46 <sup>1</sup> / <sub>4</sub>	44 <sup>5</sup> / <sub>8</sub>	45 <sup>3</sup> / <sub>4</sub>	+ 1/4
Columbia Pictures	17 <sup>3</sup> / <sub>4</sub>	10 <sup>1</sup> / <sub>4</sub>	614	12 <sup>1</sup> / <sub>4</sub>	10 <sup>3</sup> / <sub>4</sub>	11 <sup>7</sup> / <sub>8</sub>	+ 1 1/8
Craig Corp.	9	4 <sup>3</sup> / <sub>4</sub>	126	5 <sup>1</sup> / <sub>8</sub>	4 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	- 1/4
Creative Management	17 <sup>3</sup> / <sub>4</sub>	8 <sup>3</sup> / <sub>4</sub>	110	10 <sup>3</sup> / <sub>8</sub>	9 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>2</sub>	- 7/8
Disney, Walt	128 <sup>7</sup> / <sub>8</sub>	77	1058	114	110	113	- 7/8
EMI	5 <sup>1</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>4</sub>	172	4	3 <sup>3</sup> / <sub>4</sub>	3 <sup>7</sup> / <sub>8</sub>	Unch.
General Electric	62 <sup>1</sup> / <sub>2</sub>	46 <sup>1</sup> / <sub>2</sub>	3245	60 <sup>5</sup> / <sub>8</sub>	57 <sup>3</sup> / <sub>4</sub>	58 <sup>1</sup> / <sub>2</sub>	- 2
Gulf + Western	31	19	1051	28 <sup>1</sup> / <sub>8</sub>	26 <sup>1</sup> / <sub>8</sub>	27	- 1 1/8
Hammond Corp.	13 <sup>7</sup> / <sub>8</sub>	9 <sup>1</sup> / <sub>2</sub>	175	11	10	10 <sup>1</sup> / <sub>8</sub>	- 7/8
Handleman	47	35 <sup>1</sup> / <sub>8</sub>	137	45 <sup>3</sup> / <sub>8</sub>	43 <sup>1</sup> / <sub>2</sub>	44 <sup>1</sup> / <sub>4</sub>	- 3/4
Harvey Group	8 <sup>7</sup> / <sub>8</sub>	6 <sup>1</sup> / <sub>8</sub>	28	6 <sup>7</sup> / <sub>8</sub>	6 <sup>1</sup> / <sub>8</sub>	6 <sup>1</sup> / <sub>4</sub>	- 7/8
ITT	66 <sup>3</sup> / <sub>4</sub>	49	2039	62 <sup>3</sup> / <sub>8</sub>	60 <sup>1</sup> / <sub>2</sub>	61 <sup>7</sup> / <sub>8</sub>	- 7/8
Interstate United	13 <sup>1</sup> / <sub>2</sub>	8 <sup>1</sup> / <sub>4</sub>	243	9 <sup>3</sup> / <sub>8</sub>	8 <sup>1</sup> / <sub>4</sub>	8 <sup>3</sup> / <sub>8</sub>	- 3/4
Kinney Services	39 <sup>3</sup> / <sub>8</sub>	28 <sup>1</sup> / <sub>4</sub>	2944	35 <sup>1</sup> / <sub>4</sub>	31	33 <sup>1</sup> / <sub>8</sub>	- 2 3/8
Mackie	14 <sup>5</sup> / <sub>8</sub>	8 <sup>3</sup> / <sub>8</sub>	297	9 <sup>1</sup> / <sub>4</sub>	8 <sup>3</sup> / <sub>8</sub>	9 <sup>1</sup> / <sub>8</sub>	+ 1/8
MCA	30	21 <sup>3</sup> / <sub>8</sub>	116	26 <sup>1</sup> / <sub>4</sub>	24 <sup>3</sup> / <sub>8</sub>	24 <sup>3</sup> / <sub>8</sub>	- 1 5/8
MGM	24 <sup>3</sup> / <sub>4</sub>	15 <sup>1</sup> / <sub>2</sub>	130	20 <sup>5</sup> / <sub>8</sub>	18 <sup>5</sup> / <sub>8</sub>	18 <sup>5</sup> / <sub>8</sub>	- 2 1/8
Mattel, Inc.	52 <sup>1</sup> / <sub>4</sub>	35 <sup>1</sup> / <sub>4</sub>	1267	41 <sup>3</sup> / <sub>8</sub>	38 <sup>1</sup> / <sub>8</sub>	38 <sup>3</sup> / <sub>4</sub>	- 3
Metromedia	28 <sup>1</sup> / <sub>4</sub>	17 <sup>3</sup> / <sub>8</sub>	392	27	25	26 <sup>1</sup> / <sub>2</sub>	+ 1/4
3M	119 <sup>1</sup> / <sub>2</sub>	95 <sup>1</sup> / <sub>8</sub>	1172	119 <sup>1</sup> / <sub>2</sub>	114	115 <sup>3</sup> / <sub>8</sub>	- 2 1/2
Motorola	89 <sup>3</sup> / <sub>4</sub>	51 <sup>1</sup> / <sub>2</sub>	1321	84 <sup>7</sup> / <sub>8</sub>	80	83	- 2 1/8
No. Amer. Philips	31 <sup>7</sup> / <sub>8</sub>	23	112	27 <sup>7</sup> / <sub>8</sub>	26 <sup>1</sup> / <sub>4</sub>	26 <sup>3</sup> / <sub>4</sub>	- 1
Pickwick International	53 <sup>1</sup> / <sub>4</sub>	38	190	52 <sup>1</sup> / <sub>2</sub>	49 <sup>3</sup> / <sub>4</sub>	50	- 2
RCA	40 <sup>3</sup> / <sub>4</sub>	26	2492	40 <sup>1</sup> / <sub>4</sub>	36 <sup>1</sup> / <sub>4</sub>	37 <sup>1</sup> / <sub>4</sub>	- 2 7/8
Servmat	34	25 <sup>1</sup> / <sub>2</sub>	303	32 <sup>1</sup> / <sub>4</sub>	30 <sup>1</sup> / <sub>4</sub>	31 <sup>1</sup> / <sub>2</sub>	- 1 1/2
Superscope	32 <sup>3</sup> / <sub>8</sub>	19 <sup>7</sup> / <sub>8</sub>	203	23 <sup>7</sup> / <sub>8</sub>	22	22 <sup>1</sup> / <sub>2</sub>	- 1 1/8
Tandy Corp.	75 <sup>5</sup> / <sub>8</sub>	51	196	72 <sup>1</sup> / <sub>2</sub>	70	71 <sup>5</sup> / <sub>8</sub>	- 7/8
Telex	22 <sup>3</sup> / <sub>8</sub>	13 <sup>3</sup> / <sub>4</sub>	2382	15 <sup>5</sup> / <sub>8</sub>	14 <sup>1</sup> / <sub>2</sub>	15	- 1/4
Tenna Corp.	11 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>8</sub>	207	6 <sup>5</sup> / <sub>8</sub>	6 <sup>1</sup> / <sub>8</sub>	6 <sup>3</sup> / <sub>8</sub>	- 1/4
Transamerica	19	15 <sup>1</sup> / <sub>4</sub>	2208	16 <sup>1</sup> / <sub>2</sub>	15 <sup>3</sup> / <sub>8</sub>	16	- 1/4
Transcontinental	11	6 <sup>1</sup> / <sub>2</sub>	562	7 <sup>1</sup> / <sub>2</sub>	7	7 <sup>1</sup> / <sub>8</sub>	- 1/8
Triangle	22 <sup>3</sup> / <sub>4</sub>	14 <sup>3</sup> / <sub>4</sub>	36	15 <sup>1</sup> / <sub>4</sub>	14 <sup>3</sup> / <sub>4</sub>	14 <sup>3</sup> / <sub>4</sub>	- 3/8
20th Century-Fox	15 <sup>7</sup> / <sub>8</sub>	8 <sup>5</sup> / <sub>8</sub>	817	10 <sup>1</sup> / <sub>2</sub>	9 <sup>1</sup> / <sub>4</sub>	9 <sup>7</sup> / <sub>8</sub>	- 3/4
Vendo	17 <sup>1</sup> / <sub>2</sub>	12 <sup>3</sup> / <sub>4</sub>	55	13 <sup>7</sup> / <sub>8</sub>	12 <sup>7</sup> / <sub>8</sub>	13 <sup>3</sup> / <sub>8</sub>	- 5/8
Viewlex	10 <sup>3</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>	309	8 <sup>1</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>4</sub>	7 <sup>1</sup> / <sub>2</sub>	- 1/2
Wurlitzer	17 <sup>1</sup> / <sub>2</sub>	10 <sup>1</sup> / <sub>8</sub>	44	15 <sup>3</sup> / <sub>4</sub>	15	15 <sup>1</sup> / <sub>4</sub>	- 5/8
Zenith	54 <sup>7</sup> / <sub>8</sub>	36 <sup>3</sup> / <sub>8</sub>	803	53 <sup>3</sup> / <sub>4</sub>	51 <sup>1</sup> / <sub>2</sub>	53 <sup>1</sup> / <sub>2</sub>	Unch.

As of Closing, Thursday, June 24, 1971

OVER THE COUNTER*	Week's High	Week's Low	Week's *Close	OVER THE COUNTER*	Week's High	Week's Low	Week's *Close
ABKCO Ind.	6 <sup>3</sup> / <sub>4</sub>	6	6	Kirshner Entertain.	6 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
Amer. Prog. Bureau	5	4 <sup>3</sup> / <sub>4</sub>	5	Koss Electronics	4 <sup>7</sup> / <sub>8</sub>	4 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>2</sub>
Audiophones, Inc.	3 <sup>1</sup> / <sub>4</sub>	3	3	Mills Music	18 <sup>1</sup> / <sub>4</sub>	15 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>2</sub>
Bally Mfg. Corp.	26 <sup>1</sup> / <sub>2</sub>	24 <sup>1</sup> / <sub>2</sub>	26 <sup>1</sup> / <sub>2</sub>	NMC	8	6 <sup>3</sup> / <sub>8</sub>	7 <sup>3</sup> / <sub>4</sub>
Data Packaging	7 <sup>1</sup> / <sub>8</sub>	6 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub>	Perception Ventures	7 <sup>1</sup> / <sub>2</sub>	6 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>4</sub>
GRT Corp.	4 <sup>1</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>8</sub>	Recoton	4 <sup>3</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>8</sub>	4 <sup>3</sup> / <sub>8</sub>
Gates Learjet	7	5 <sup>3</sup> / <sub>4</sub>	5 <sup>7</sup> / <sub>8</sub>	Schwartz Bros.	6 <sup>1</sup> / <sub>8</sub>	5 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>4</sub>
Goody, Sam	8 <sup>1</sup> / <sub>4</sub>	7	7	Teletronics Int.	5 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>8</sub>	4 <sup>1</sup> / <sub>8</sub>
Integrity-Uts	5	4 <sup>3</sup> / <sub>4</sub>	5	United Record & Tape	8	5 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>
Josephson, Marvin	7 <sup>5</sup> / <sub>8</sub>	7	7 <sup>1</sup> / <sub>2</sub>				

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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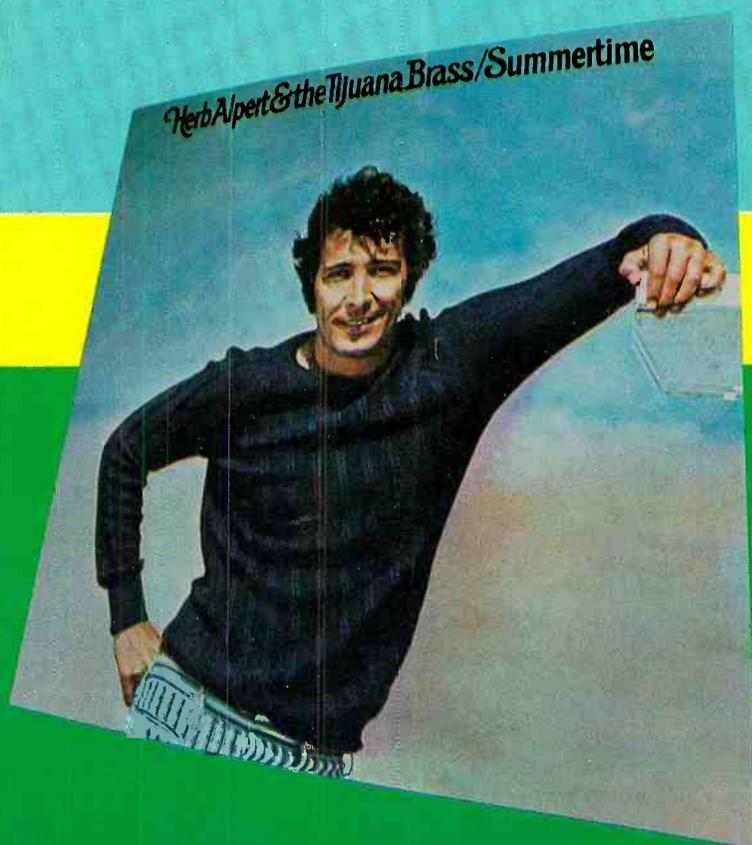
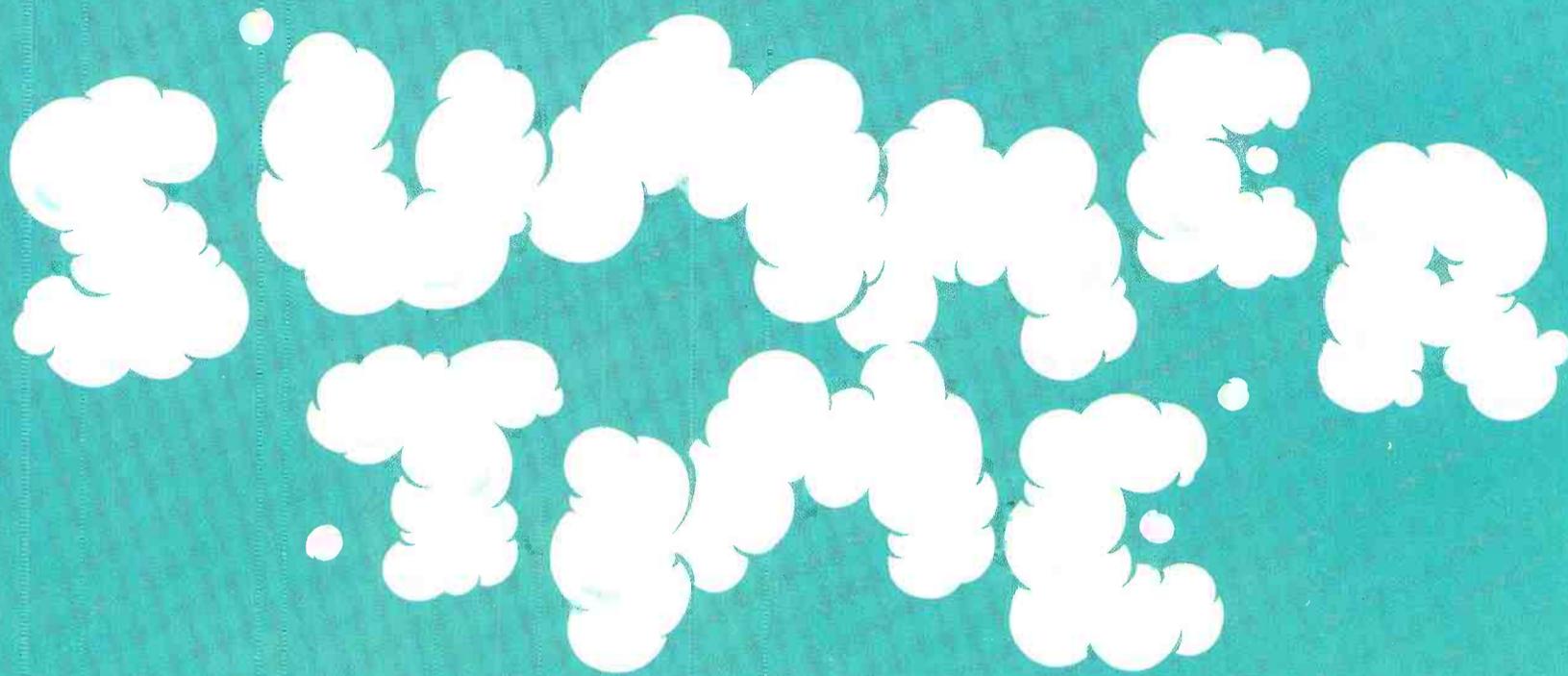
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This year Summertime is being brought to you by Herb Alpert and the Tijuana Brass. "Summertime" is Herb's first album of '71...at last, the long and lonely winter is over. SP 4314 on A&M Records and Tapes.



# Tape Cartridge

## Export Dip Stirs Duty Hike Talk

By BRUCE WEBER

CHICAGO—With the Japanese market off limits—and more rumblings about import quotas—there is a protectionist sentiment running through the U.S.

As more and more Japanese-built consumer electronics appear in the American marketplace, more and more U.S. manufacturers feel that perhaps some import restrictions are necessary.

While, traditionally, many U.S. companies have advocated free trade, more are beginning to feel a favorable trade balance abroad is essential in consumer electronics, or America faces a bleak future in the dawning of the videotape (cartridge TV) era.

The Japanese, however, see it differently.

Most believe the U.S. will not raise import duties (or establish quotas) on electronic goods. As one executive of Sony Corp. said, "Why would the U.S. Government want to do anything to harm its image as an example of free trade around the world?"

In the case of Sony, free trade is doubly important, since its securities are Japan's first to be listed on the Big Board. For example, the potential impact of U.S. import quotas could be a negative factor in analyzing Sony's securities.

Import quotas could also cut further into Japan's balance of payments surplus, which has been under pressure, and could force new competitive ground rules among American and Japanese electronic producers.

However, most industry chiefs are guessing the import quota question will be resolved without severe impact on Japan. (Contrary to what many might expect, less than 10 percent of Japan's gross national product is exported.)

An advocate of free trade said, "We've got to learn how to be more competitive. The consequences of protectionism could be disastrous." But the invasion of U.S. domestic markets by foreign competitors is producing increasingly vocal demands for import quotas.

Joseph S. Wright, of the Zenith Radio Corp., said it bluntly: "We're [the United States] engaged in a life-and-death struggle" [with the Japanese]. He stated the Japanese government "substantially" subsidizes its exports and "assists in keeping out any U.S. competition that it doesn't regard as desirable."

In contrast, "the U.S. Government has shown little, if any, interest in our problems." American manufacturers insist the government "obtain fair and equitable trading terms with other nations, notably Japan," he said.

Japan's uniquely close government-trade-industry-financial relationships is alien to the U.S.; the American antitrust laws abhor it.

In Japan, the government helps control production, markets, prices, profits and competition. It is Japan's protectionist policies which safeguard its industries from foreign competition, while Japanese companies freely penetrate other markets, many feel.

An American manufacturer summed it up this way: "Japan must give us fair access to her markets and permit us to invest, develop joint ventures and licensing agreements, and we [the U.S.] must continue to permit her [Japan] to compete freely in the American market."

An illustration that most concerns American producers is this: The U.S. was once preeminent in the multibillion-dollar consumer electronics field. Last year, however, U.S. exports of tape recorders, phonographs, television sets and radios totaled only \$77 million

while imports, mostly from Japan, reached \$1.2 billion. U.S. sales abroad have been practically stagnant, while exports of consumer electronics by other industrial nations more than doubled.

In electronics, particularly, Japan has taken advantage of lower wage costs to undercut the Ameri-

can producer. According to Wright, Japan also assists its electronics manufacturers by making export loans available at a rediscount rate of 4½ percent, as against regular interest rates of 10 or 12 percent; by remission of commodity taxes on exports; by accelerated depreciation and other tax breaks for exporters.

"Why is the consumer in Japan carefully preserved from any importation of American goods?" he asks. "Japanese prices are kept far higher than those in the U.S. despite very much lower wages and income.

"Japan maintains duties at least  
(Continued on page 14)

## 2 Brands for Akai Units

CHICAGO—Akai America will introduce a full line of tape players Sunday (27) at the Consumer Electronics Show.

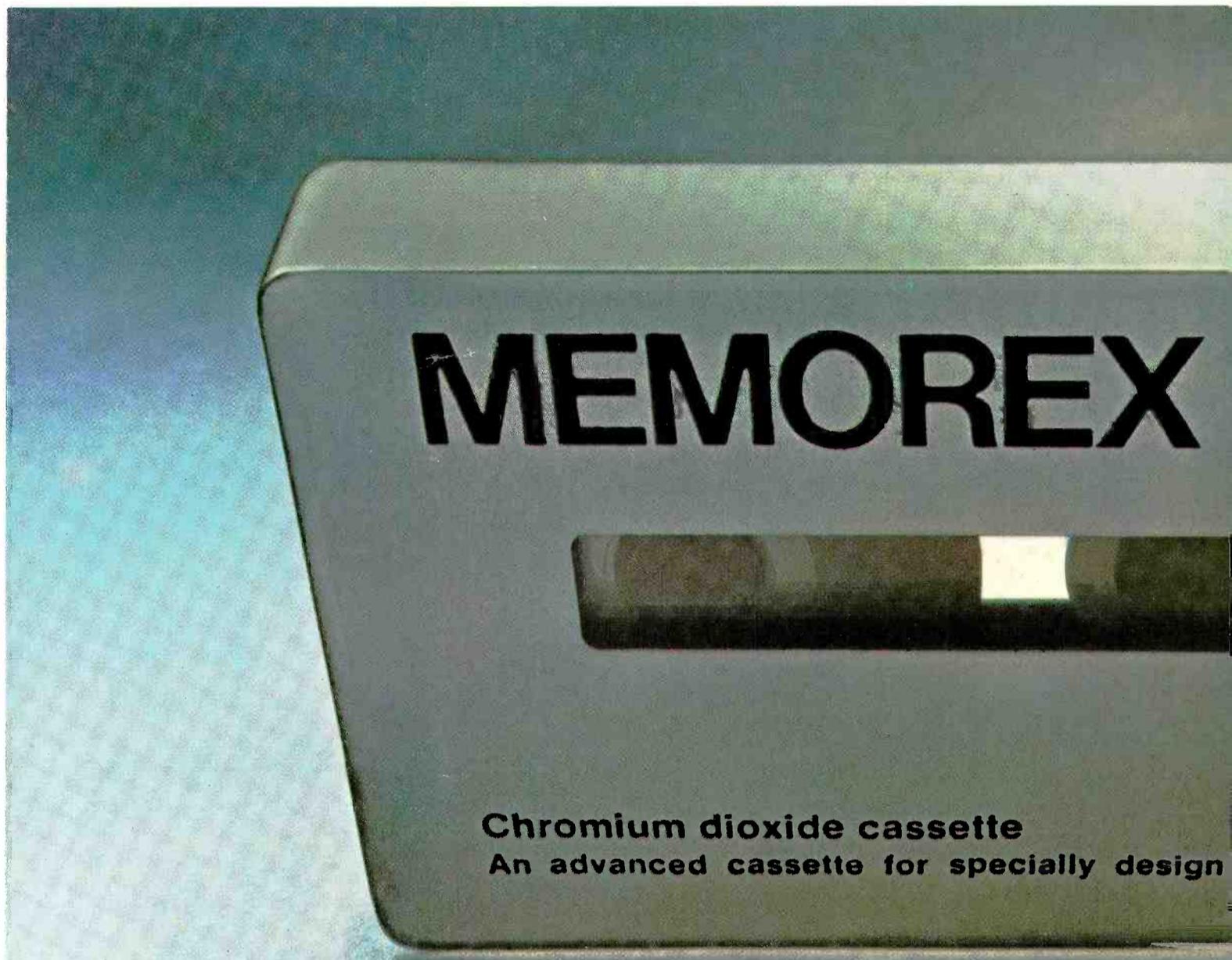
The Califone-Roberts division of Rheem Manufacturing Co. has entered into an agreement with Akai Electric Co., Ltd., of Japan that will allow certain Akai tape products to be sold in the U.S. under both the Roberts and Akai brand names.

Under terms of the agreement, Roberts will continue to market the major part of its Akai-made

products under the Roberts label on an exclusive basis.

"The benefits to both parties in this new agreement are numerous and mutually desired," said Roberts, president C.E. Phillips.

The agreement enables Akai America, the U.S. subsidiary of Akai Electric, to market tape equipment which had been denied under a previous Akai-Roberts contract. Akai had been limited to marketing its ¼-inch videotape player.



## Introducing Memorex Chromium Dioxide Tape.

New Memorex Chromium Dioxide Tape has a totally different composition from conventional cassette tapes. It extends frequency response and delivers a clarity and brilliance of sound never before possible on cassette. Chromium Dioxide is so drastically different, you'll need a specially designed cassette recorder to use it.

You've probably read about conven-

tional cassette tapes that claim to be so improved it's not necessary to switch to special Chromium Dioxide equipment.

Let us simply say this:

Equipment manufacturers recognized the Chromium Dioxide breakthrough, and designed cassette recorders to take advantage of it.

Listen to a Memorex Chromium Dioxide

## Norelco Offering New Store Display Racks

CHICAGO—Norelco has introduced new countertop and pegboard display racks for the four recently marketed grades of blank cassettes. The display units are being offered to dealers on an incentive basis.

Quantity orders of Norelco 100, 200 and 300 cassettes allows dealers to qualify to receive free a spring-loaded selling display with metal header, said Edward P.J. Smulders, manager of the Norelco cassette department.

The unit is 10½ by 10 inches

and loads up to 48 cassettes. The detachable header carries Norelco's advertising theme for its new cassettes, "If One Cassette Could Do It All We'd Make Only One Cassette."

Also available free with quantity orders are pegboard racks that highlight individual dispenser packs designed for each of the cassette grades. Each rack accommodates one of the 12-load packs. The packs are color-coded for each cassette grade.

## Audio Magnetics President Envisions Tape Girding Globe

CHICAGO—It is 7 a.m. on a Monday, not yet fully light, but Irv Katz, president of Audio Magnetics, already is on the phone making his rounds of the company's world operations.

He exchanges hellos and makes small talk with George Abithoul in Portugal for the opening of a new factory, and with Ray Allen, who is checking on the company's Canadian operation. Meanwhile, Vic Rado has a report on Audio's plants in New York; Gardena, Calif., and Mexico.

At 8 a.m. Katz is having breakfast and is preparing to go to McCormick Place for the opening of the Consumer Electronics Show. He is armed with facts from his worldwide network of sales and manufacturing operations.

Conclusion: Audio Magnetics is a company on the go. The latest international moves are in Portugal, where Audio opened a manufacturing plant, and in Switzerland, where it opened a sales-marketing office.

In Portugal, Audio Magnetics

S.A., Lisbon, is headquartered in a 60,000-square-foot plant, capable of producing one million cassettes a month for the European market. It will also manufacture 8-track cartridges and reel-to-reel and a variety of tape accessory products.

The company in Europe has had technical assistance from its U.S.-based parent firm in manufacturing, sales, marketing and packaging. Peter Chalmers is the plant manager.

Audio's Geneva-headquartered company, Audio Magnetics S.A. Europe, is a sales-marketing-merchandising organization directed by Jean Bouchet-Lassalle. It has 12 representatives to cover normal distribution (dealer) channels and several specialists to direct sales in the audio-visual and educational fields.

The thrust into the world market, particularly in Europe, started several years ago at Audio Magnetics, which now markets its products in more than 70 countries.

"The European market today is where the U.S. market was three years ago," Katz said. "We see Europe contributing about 15 to 18 percent of our annual gross sales in 1972. The cassette explosion in Europe still is about three years away. But when it comes," he said, "it could surpass the cassette craze (in blank tape) sweeping the U.S."

### European Potential

Katz sees a \$300 million cassette market by 1972 in Europe in both blank and prerecorded tape. According to the executive, tape popularity is directly attributable to three factors: trade agreements, economic stability and the initial thrust of cartridges.

"Countries with increased cassette activity are Spain, Italy, France, Germany and Belgium," he said. The majority of the Scandinavian nations already are cassette-oriented.

Also assisting the tape boom in Europe is the availability of "luxury money" to spend on consumer electronic products. "Foreign governments are establishing reasonable trade agreements, or are reshaping trade pacts, to give electronics companies an opportunity to market on a worldwide basis," Katz stated.

While Europe, beside the U.S., is the next biggest center for tape, Audio Magnetics is waiting for several other world markets to mature, notably Canada and South America.

"We fully expect a 10 million unit cassette market in the 'rest of the world,' he said, 'including about 2 million in South Africa, 2 million in South America, 1.5 million in Canada, 500,000 in Mexico and 3 million in the Pacific.'

Other areas where dollars can be gained on an international basis is in education, videotape and the military.

Audio, fully involved in the educational field in the U.S., is reaching for the school market in Europe with a line of tape goods. The series, known as the A/V Educator Cassette (and reel), comes in a variety of lengths.

But what may be the biggest world market for Audio Magnetics is videotape (cartridge TV).

### Videotape Big

"The videotape explosion portends a new area of profitability for us," Katz said. "Videotape is where the tape revolution is now—on a world basis, too. The cartridge TV revolution will have an enormous impact on many American institutions: entertainment, publishing, business and education."

Audio Magnetics has introduced a line of open reel blank videotapes utilizing a new coating manufacturing process for ½-inch wide tape. The 60-minute tape can be used with color and black-and-white video tape recorders and is compatible with existing units on the world market. It has built a coding and dispersion processing

(Continued on page 16)



## The tape that will change your whole opinion of cassettes.

Cassette on the new specially designed equipment. Compare it to any cassette that claims equal performance on standard equipment.

You'll find there's no comparison.

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**MEMOREX** Recording Tape  
Reproduction so true it can shatter glass.

# Export Dip Stirs Duty Hike Talk

•Continued from page 12

three times as high as our U.S. duties on electronics, and imposes them on the C.I.F. (cost, insurance and freight) landed cost, rather than f.o.b. Japan, as our duties are calculated," Wright said.

## U.S. Eyes Asian Plants

With little trade relief from Washington, evidence is piling up that the U.S. will challenge foreign trade on foreign soil—primarily in Southeast Asia, where the wage rate is \$2 a day instead of \$40 in the U.S.

In short, develop productive facilities in the low-labor cost countries of the world. (Many feel, including Wright, this would not be a good thing for the U.S. as a whole, because of the negative trade balance and a very large loss of employment in the U.S. at a time when we are beset with employment woes and are seeking to broaden minority people's employment opportunities.)

To shield themselves from a serious problem, many American manufacturers are going to unusual lengths, like building factories in Taiwan, Hong Kong, Korea and Singapore to escape rising wage rates, grab cheaper labor and openly compete with Japanese companies for American dollars.

Japan is playing follow the leader. Tormented by the same labor problems, Japanese companies are fleeing the homeland to build electronics factories in Asia. (Billboard, May 8, 1971.) What makes Taiwan the momentary mecca is cheap labor.

## Taiwan Advantages

But outside its labor pool, Taiwan offers foreign companies such benefits as:

—Wages are half those in Hong Kong, a third of Japan's and a 20th of those in the U.S.

—Workers earn between \$30 and \$50 a month—women earn even less. (Unions in Japan recently won monthly raises of \$25,

# Lagging Economy Slows 4-Channel & Dolbyized Tape

CHICAGO—A word of advice to tape player manufacturers and audio retailers eagerly awaiting a windfall of quadrasonic and

boosting the national average to more than \$200.)

—Unions offer few problems, since strikes are outlawed.

—A five-year reprieve from income tax, 100 percent foreign ownership, low-interest loans and duty-free import of most material and machinery.

Nearly \$100 million worth of electronics products were made last year in Taiwan by a growing roster of foreign firms, including companies from the U.S., Japan, Asia and Europe.

What does it all mean?

Two things are clear: the Japanese importers aren't giving an inch, and there appears to be little relief ahead for home electronic manufacturers in the U.S.

The result is a continued protectionist sentiment in the U.S.

Dolbyized prerecorded tapes from record companies and tape duplicators.

Forget it.

At least that's the outlook seen by a number of executives at both Ampex and GRT, software tape duplicators, and many record companies.

Interest, in fact, has dipped a bit in light of a drabby economy and tightfisted consumers. Although a limited selection of four-channel and Dolby repertoire will be made available, particularly from Ampex, for the first generation of quadrasonic and Dolby equipment already on the market, consumers will have a long wait before there is a proliferation of titles.

From a vantage point a bit above the turmoil of the retail street, where most consumers and dealers are dazed and confused by new goods, the software executive sees the quadrasonic and Dolby market this way:

—"We'll be there in force when the economy improves and a mar-

ket develops for four-channel and Dolbyized tapes. For the present, however, we will only produce a limited amount of titles.

—"We'll be in the marketplace when there is a standardization of quadrasonic concept—discrete or matrix (simulated)—and the widespread disagreement and uncertainty is settled.

—"We'll be there in force when equipment manufacturers are posting sharp, steady sales gains."

Software people, like their counterparts in the hardware field, disagree on concept, system and need. "Why rush in only to find out we've supported the wrong system," said one.

Another said: "What market in four-channel and Dolby? We'll throw out a title or two, but no more until we can get a better fix on the market."

Both four-channel and Dolby, a noise reduction system for cassettes, are in the process of standardization.

## Discrete vs. Matrix

For quadrasonic, the argument is between discrete and matrix, while many equipment manufacturers are developing Dolby-type systems of their own.

It is known, for example, that Philips, of Eindhoven, Holland, has introduced its own noise reduction system totally different from the Dolby B system. Other companies, too, have been examining the problem of how to suppress tape hiss on prerecorded cassettes.

In Japan, a small private electrical company has developed yet a third noise reduction unit—again different from the Dolby and Philips circuit—in which several hardware producers, including Sanyo, have shown interest.

The record manufacturers, particularly the Big Two, Columbia and RCA, are in favor of discrete four-channel quadrasonic; they have each marketed or will market about 50 titles before the end of this year.

Decisions by both CBS and RCA to support one tape concept obviously gives that system a major rallying point in both open reel and 8-track cartridges. The remainder of the major record companies, MCA (Decca, Uni and Kapp), A&M, Motown, Kinney (Warner Bros., Reprise, Atlantic and Elektra) and Capitol, are fence-sitters, each waiting for a market to develop.

In the case of the Kinney family of labels, which gave up tape independence to Ampex, they must wait for a decision by their tape partner; the same can be said for ABC-Dunhill, licensed to both GRT and Ampex, and MGM, licensed to GRT, and many more smaller companies.

Vanguard, the pioneer in quadrasonic, is concentrating in discrete open reel and the high-end market, and United Artists has marketed, although not seriously, a few simulated four-channel tapes. Vanguard even records four-channel quadrasonic with the Dolby noise reduction system, making it possible for the label to have some Dolbyized four-channel open reel tapes for sound purists.

The amount of four-channel titles released by most record and tape duplicators will depend largely on the acceptance of quadrasonic equipment by the consumer, admits Don Hall, vice president of Ampex Stereo Tapes. If sales warrant, he said, more four-channel titles will be made available.

## Ampex Pledges

Ampex has promised to release a quantity of quadrasonic product during the summer in 8-track cartridge and reel from a number of record companies. The move by Ampex into four-channel enables retailers to stock tapes by many record manufacturers that have

(Continued on page 16)

# For those who care about price but more about quality... the new "ULTRA 15" tape case

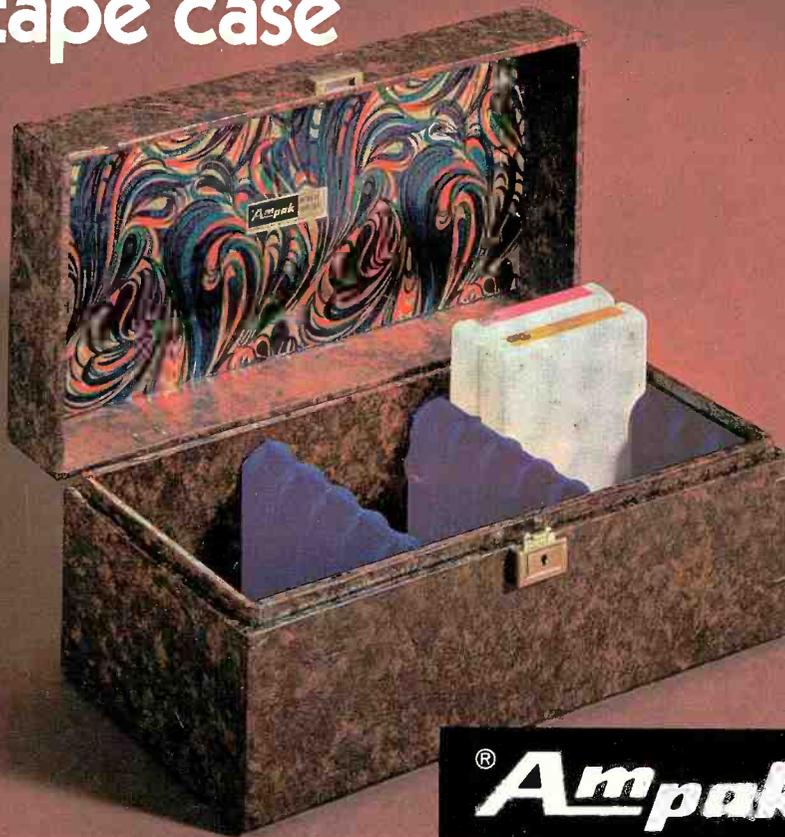
This new case is truly luxurious. And looks it. The outside features the "wet look." It's covered with the finest and most beautiful plastic coated material available. Moisture resistant. Holds 15 eight track tapes.

Inside, the lid is foil lined in a striking psychedelic design. Each tape is cradled in a specially designed compartment, lined with plush, deep-pile nylon flocking. Brings out the beauty of the entire case and protects the tapes.

Extra-heavy construction, too. So it will last for years. Hardware is heavy duty and attractive. The lid is securely fastened with a new, unique push button lock.

Everything about this new ULTRA 15 tape case is quality. Real luxury. The perfect case for the person who knows the value of his tapes... who cares about price, but cares more about quality.

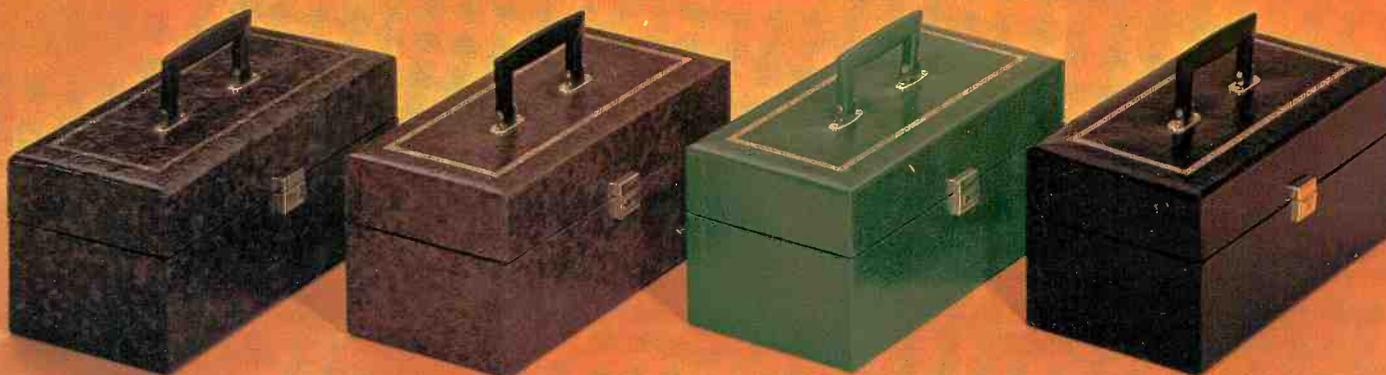
Send today for information and literature about the ULTRA 15 and the complete cartridge case line. Write to Amberg File & Index Co., 1625 Duane Blvd., Kankakee, Ill. 60901.



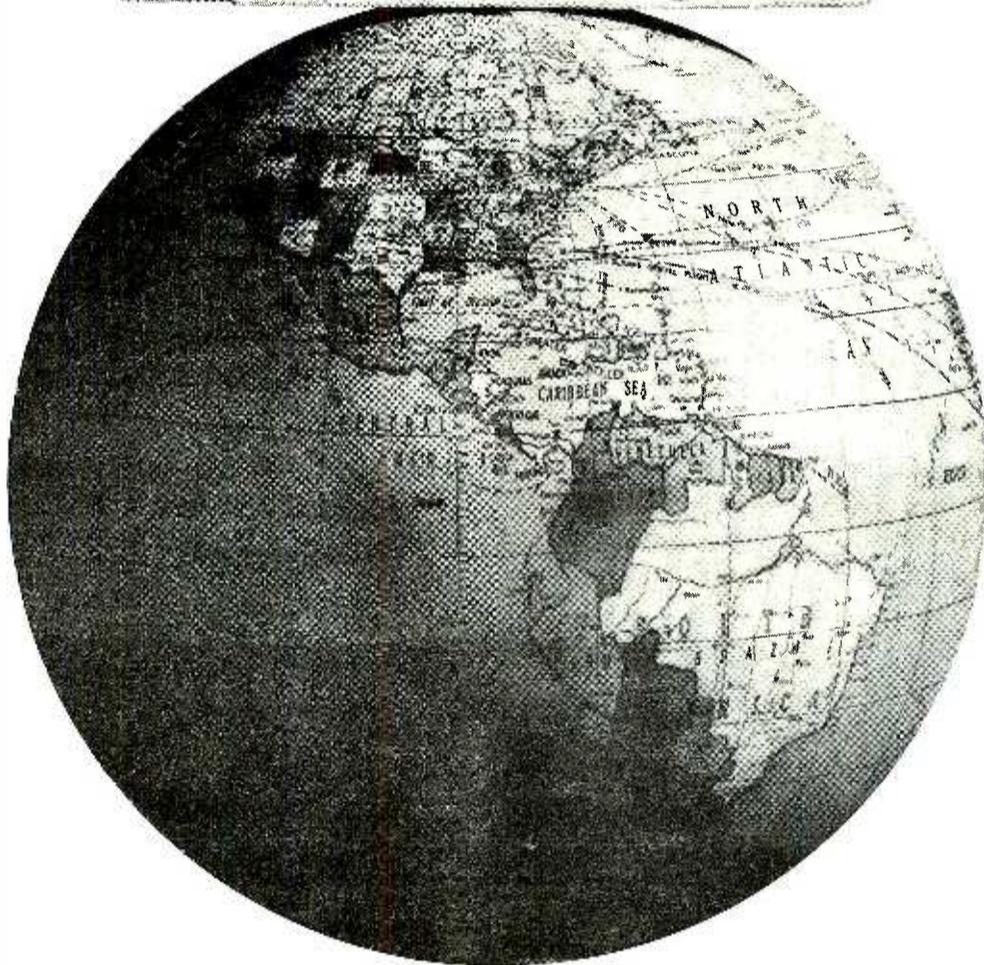
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\*\*Microkote® utilizes new dispersion and binder technology that now permits higher density and concentration of gamma ferric particles.

## 4-Channel & Dolbyized Tape

• Continued from page 14

tape duplicating/marketing agreements with Ampex.

GRT has a limited amount of simulated four-channel tapes representing its major tape licensees, but doesn't plan to have regularly scheduled releases.

In fact, it has no plans to produce quadrasonic tapes "until we get our financial feet on the ground," according to White Sonner, marketing vice president. "We consider it a future and certainly a state-of-the-art innovation, but not a mass appeal item—yet."

Another spokesman at GRT confirmed the company's position this way: "The business recession has made introduction of four-channel ill-timed, although consumer resistance to higher-priced product will fade as the economy gets stronger. The demand for four-channel will set in when the consumer unties his purse strings."

Software manufacturers are taking about the same attitude in releasing Dolbyized prerecorded cassettes: a limited selection for a limited market.

The evidence clearly points to

Dolbyized prerecorded product, but marketing will be even more selective than four-channel. And it won't take place until more equipment is on the market.

Philips' system, known as the Dynamic Noise Limiter, is a hardware-only concept and does not have to be used with specially duplicated or recorded tapes to get the maximum benefit from the system. For this reason, Philips said the circuit will be comparatively cheap to manufacture.

It is completely compatible with both monaural and stereo tapes. Philips plans to incorporate the circuit in a new range of cassette players and recorders to be introduced later in the year, although it could be possible to buy Noise Limiter add-on "black box" units for use in conjunction with an existing player.

If you question a software manufacturer on marketing of the Dolby, he is likely to state, "It's a long way from achieving mass consumer appeal."

The same can be said of quadrasonic, but, at least, software producers are gearing up, however slowly.

## Matrix vs. Discrete Tiff Foments Vigorous Industry Speculation

CHICAGO—While there are conflicting views among tape player manufacturers on the merits of two competing quadrasonic concepts—matrix vs. discrete—it is apparent that most major software producers have made their choice.

"It's going to be discrete," claims Don Hall, vice president of Ampex Stereo Tapes, which will begin releasing four-channel titles in 8-track cartridge and open reel formats.

Clive Davis, president of Columbia Records, agrees with Hall, and adds: "Our tape product will be released in discrete concept only. We're interested in an industry-wide system, not two or more, and we feel a pure sound is more conducive to long-term sales."

(Columbia recently introduced a quadrasonic disk utilizing a matrixed concept with a decoder to be manufactured by Sony Corp., but a second generation unit is expected to be discrete.)

Like RCA, which was the first software producer to support a discrete quadrasonic tape method, Columbia and Ampex will bypass any matrix tape system and promote, merchandise and market a pure concept.

While many smaller record and production companies, namely Vanguard, Mobile Fidelity, Parasond, Ovation and Project 3, are pioneering a discrete sound, it was left for the majors to convince hardware manufacturers that "simulated" quadrasonic did not have their approval.

There remain many fence-sitters among the major record companies, and one tape duplicator,

GRT, has not yet committed to one concept. But all are expected to support one four-channel tape system: discrete.

There was a time when several software-oriented manufacturers favored a "simulated" style. UA Records (then Liberty/UA) released several matrixed quadrasonic 8-track titles, but quickly and quietly pulled them off the market. GRT also attempted unsuccessfully to sell several simulated demonstration tapes to Teledyne Packard Bell before pulling in its horns on quadrasonic.

### Miller Sees Trend

"With the big boys solidly behind discrete quadrasonic," claims Brad Miller, president of Mobile Fidelity, "it would seem a trend is developing in one direction."

"RCA, Columbia and Ampex are certainly powerful allies to have in one's corner," admitted a spokesman for EMI of England, which owns 70 percent of Capitol Records.

Favoring a discrete system among the hardware manufacturers are Motorola, which jointly introduced quadrasonic 8-track with RCA about a year ago, and the consumer products division of RCA.

Motorola has introduced an auto unit, while RCA is concentrating on several home models—all manufactured in the discrete mode.

### Equipment Makers Split

While many software producers are lining up behind one concept, the same peace signs are not forthcoming from equipment manufacturers.

In fact, Lawrence LeKashman, president of Electro-Voice, is only sure of two things: the success of four-channel and that a big chunk of the equipment market will be showing four-channel home entertainment units, utilizing his Electro-Voice matrix system. He claims that many equipment producers already are planning to use an Electro-Voice system, including Packard Bell, Lear Jet, Ampex, Advent and Philco-Ford. (A spokesman for Ampex's consumer equipment division reveals the company is planning to exhibit both concepts at the Consumer Electronics Show in a variety of configurations.)

Electro-Voice's matrixing technique, developed by Leonard Feldman, uses an encoding device at the program source which then encodes it electronically so that it can be transmitted. Connected to an amplifier is a decoding device which restores the additional two

(Continued on page 33)

## Audio Magnetics

• Continued from page 13

laboratory for videotape at the company's Gardena headquarters.

Whether talking about audio or video, Katz always has his pulse on world developments. In his office in California, for example, he has two maps, one of the U.S. and the other of the world, and two telephone books, one listing contacts in the U.S. and the other the numbers of worldwide affiliations.

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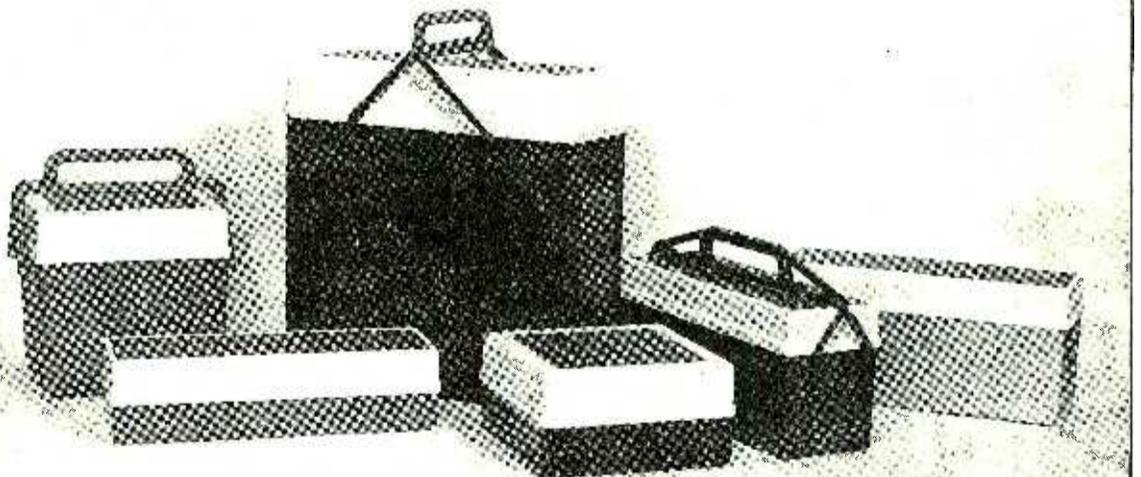
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# Full Line + Sales Aids Spurs Ampex Blank

CHICAGO — No matter which direction the tape economy takes in coming months, earnings prospects of Ampex's magnetic tape division looks brighter than those of most other companies.

Its blank tape division is a trend-bucker, which, despite the business uncertainties, appears headed for a record year.

Why?

"Because it (Ampex) is still king of all the tape manufacturers," claims one retailer. "They give me a full line of product in all price ranges, configurations and styles (oxides). They support my selling efforts with merchandising aids and displays."

A pretty good testimonial, right? But examining Ampex's product catalog gives retailers a good idea why the company is flying right.

Jim Lantz, sales manager of consumer products for Ampex's magnetic tape division, cites examples, like:

—A new chromium dioxide blank tape cassette for consumer recording and playback will be marketed in July.

—A new 40-minute version of its blank 8-track cartridge for recording and playback will be marketed in July.

—A new extended frequency cassette recently added to the line in 60 and 90-minute lengths.

—A flock of dealer displays and promotions and advertising in consumer and trade publications and on radio stations.

—A plan to open new markets for blank tape, like in college and student campus stores, supermarkets and specialty locations.

—An effort to broaden its interests in the international marketplace, especially in Europe and Canada.

#### Lantz Likes Chromium

Although the chromium dioxide market is small, Lantz is particularly pleased to have it in the line. "Benefits to the listener include a cleaner sound with greater fidelity at the high frequencies," Lantz said. "Chromium dioxide tapes, when used with recorders with the proper electrical bias and equalization, provide a higher signal output than gamma ferric oxide tapes."

The new 363 series has a virtually flat frequency response and will be available initially in 60 and 90-minute versions. Suggested list price is \$3.95 for a C-60 and \$5.25 for a C-90. (In addition to the 363

series, the Ampex line includes the 362 series extended frequency cassette and the 361 series standard cassette.)

Lantz said the chromium dioxide

tape was developed for use with the growing number of cassette recorder/players which accommodate both chromium and gamma ferric oxide tapes. "This will become a

significant new market, as equipment manufacturers offer more models capable of using chromium tapes."

In short, chromium is an audio-

phile item, he feels. "It's really an under-5 percent market item," Lantz said, "but, as it grows, we might add other time lengths, be-

(Continued on page 70)

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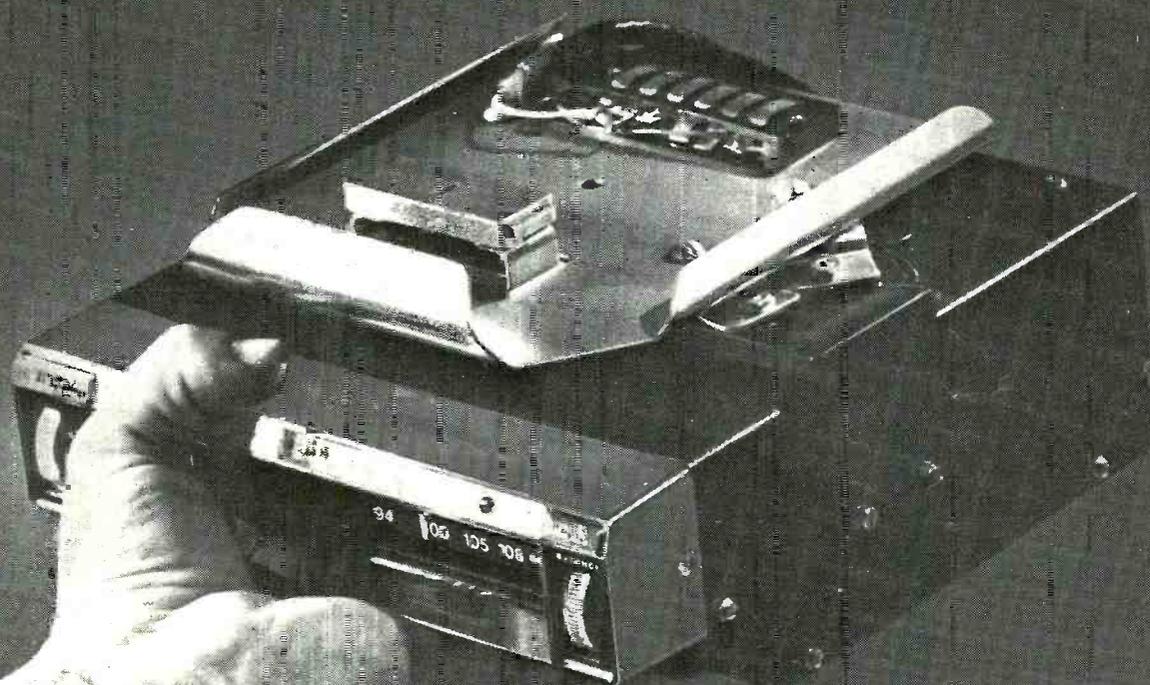
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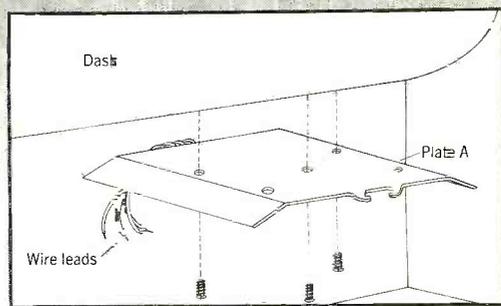


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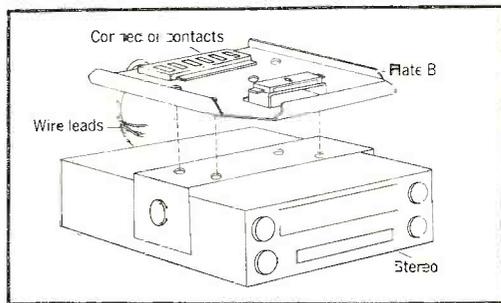
## HERE'S HOW

1



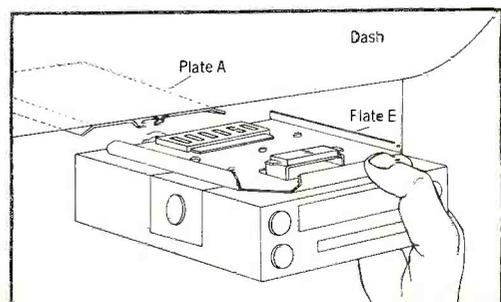
Install plate (A) to your car dash. Plate (A) has unique sliding electrical contacts with wire leads for wiring into car dash.

2



Attach plate (B) to your stereo's regular mounting bracket. Plate (B) has sliding contacts which match the contacts on Plate (A). Wire plate (B) to your stereo.

3



Slide plate (B) into Plate (A). The connector halves automatically engage and the plates latch. And that's all there is to it. You now have a portable stereo.

When leaving your car, remove plate (B) with stereo attached. Slide into a Kustom Kreations handsome, wood grain Home Stereo Conversion Cabinet, which contains a plate (A), speakers, A.C. power converter and antenna connection. Or... into any second vehicle with a plate (A) installed.

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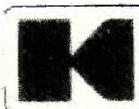
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# Prexy's Promises Promote Prestige

CHICAGO—Among audio retailers and buyers alike, it's agreed: Gerard Hyman, president of Concord Electronics, has fulfilled his promises.

On November 28, 1970, shortly after becoming president of Concord, Hyman made four product promises and pledged to strengthen the company's image at the grass roots level.

In less than one year he has accomplished his priorities. For example:

Hyman made a hand-shaking tour of Concord dealers to learn what they wanted in new products and what they expected from Concord in the way of promotions, marketing aids and merchandising allowances.

"After listening to them talk," Hyman said, "I realized we had to gear up for long range growth through product development in three configurations: cassette, reel and 8-track.

"I also realized we had to stress product awareness, marketing ability at the grass roots level and promotion deftness at the consumer level."

More importantly, however, Concord was listening to dealers: Hyman has established a rapport with retailers.

Dealers wanted a wider range of products, both in price and features. They got it. Concord has introduced 11 new products in the three tape player configurations.

Dealers wanted a cassette changer, a cassette recorder outfitted with a built-in Dolby noise reduction system, and a family of 8-track units. They got it.

Concord is selling a stereo cassette deck with endmatic, model F-106 E; a professional stereo cassette deck with endmatic, model F-107; a Dolby cassette deck with endmatic, model Mark IX; a Dolby tape adaptor, model DBA-10; a cassette auto changer tape deck, model F-120; a stereo 8-track record and playback deck, model F-128; a cassette recorder with endmatic, model F-25; a cassette mini-recorder, model F-26; a cassette radiocorder with AM-FM radio, model F-104; a stereo cassette recorder with endmatic, model F-140; and a cassette stereo radiocorder with AM-FM/FM stereo tuner.

In short, Hyman's style, when discussing Concord's future and its image, is realistic: "We had an image building job to do here and we did it. This year is the first time we have offered an across-the-board line in features, prices and programs." According to Hyman, "The line puts Concord in the mainstream of the industry. We want to make it difficult for dealers not to buy our products."

For the first time in Concord's history, claims the executive, the company is dealing from strength. "The line is 'dealer-designed,' based on a survey of more than 1,000 audio, photographic and TV-appliance dealers. We asked them for styling suggestions, design ideas and new features. It's custom-tailored to incorporate the features they—and their customers—wanted most."

Among the features wanted most, according to the survey, was endmatic. The feature was incorporated in several new units.

(Endmatic is a special detection system which automatically shuts off power to the drive motor, disengages the pinch roller and returns all pushbuttons to the "off" position. There is no friction or tension to wear tape, no compression to cause flat spots on the pinch roller, no uneven wear to the moving parts of the drive mechanism.)

Another feature requested—a bias switch—was also incorporated in Concord units.

"The era of the high performance cassette is here. The new premium cassette tapes make most cassette recorders sound better, but it takes the right tape bias to make these tapes sound their best," Hyman said.

"That's why our cassette decks have a switch that adjusts the record bias from the normal value used for standard tapes to the higher levels that let premium cassettes open up."

For the first time, too, Concord is offering a complete line—nine—of portable cassette recorders and radiocorders. They run the gamut, from pocket-sized portables to stereo FM-AM radiocorders,

that can double as tuners and cassette decks in a home entertainment system. Five of the nine portables feature Endmatic.

On futures, and Concord again will seek the help of the dealer.

Hyman has something to say about quadrasonic.

"Quadrasonic represents a technological breakthrough and certainly opens new sales avenues, but we'll take a cautious posture before earnestly going into production."

Concord has exhibited a proto-  
(Continued on page 70)

# Maxell offers the most valuable franchise in the magnetic tape industry

## Quality Builds Customers

Maxell blank cassette tapes are the highest in quality. A product of today's most advanced technology. Assuring superior performance. And consistent sound delivery. Valuable in winning and keeping customers.

## Unconditionally Guaranteed

Maxell blank cassette tapes are 100% guaranteed. Building confidence in customers. And valued business for you.

## The Right Sales Philosophy

Maxell backs up its dealers with national sales promotions and advertising campaigns. Informing the public of our extensive product line. And of new product development. A valuable asset in your own sales efforts.

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Become a Maxell dealer with this entire package and watch your sales and profits move. And by acting before August 15, 1971, we'll give you your choice of a man's or lady's Seiko watch. A precision timepiece from the largest-selling jeweled lever watch company in the world. Our way of saying "welcome" to the Maxell family. For more details, please write or give us a call. You'll be glad you did.



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SEIKO 17-jewel timepiece

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## Tape & Tape Products Head Displays at Electronics Show

CHICAGO — Of the more than 275 exhibitors scheduled to take part in this year's Consumer Electronics Show, over 90 percent will show tape and tape products. Of this staggering figure a sizable percentage will be accessory manufacturers with a comprehensive line of blank tapes, carry cases, storage cabinets, headphones, head cleaners, demagnetizers and other related products.

Despite the uncertain economic climate, tape and tape products have continued to show consistent growth on the consumer market, and with this growth has come an increasing demand for accessories.

### Blank Tape

According to a survey of manufacturers slated to show their products at the CES, blank tape remains the big seller, with carry cases and storage cabinets enjoying an increasing demand. Also coming of age is the headphone concept of listening which now comes in ultra-sophisticated styles including those with remote controlled volume adjustments, super lightweight, extra long cords and other features.

The direction of the accessory market, largely predetermined by hardware and prerecorded software products, is predominantly youth-oriented, with manufacturers placing emphasis on "modish" designs in keeping with youth trends of the day.

As a result, carry cases are, for the most part, styled in the fashionable "wet" look of the day, in tie-dye colors, or other psychedelic designs, while the accent is on portability to fit the needs of a generation on the move. This emphasis on youth is also revealed in the graphics of the blank tape packaging, headphone designs and other items on which graphic design is utilized in merchandising and marketing concepts.

Among the companies which will be represented at the Consumer Electronics Show with youth-oriented accessories, is the Amberg File & Index Co. The 100-year-old firm which specializes in carry cases for both tape and record products, will show some 25 new items, including a deluxe "wet" look case in four colors.

This unit with a capacity of 15 tapes is built of extra-heavy duty wood, with flocked interiors, push-button locking system, and psychedelic foil lining on the inside of the lid.

Amberg will also show its "Ultra 15" carry cases with a list price of \$10.95. The units come in four color and were developed as the company's top-of-the-line product.

### Also Listed

Also listed for display at the Amberg booth are the Zodiac and Treasure Chest units, both of which have a 10-cartridge capacity and list for \$4.98. The Zodiac, embellished with blue and gold zodiac designs, is aimed at the female buyer, while the Treasure Chest is fashioned with a distinctive masculine look. Both units feature removable tape holding trays.

Amberg will be located in Booth 104 at McCormick Place. This is the firm's debut appearance at the show.

Another newcomer to this year's CES show is the Double Sixteen Co., of Wheaton, Ill. This comparatively new company has developed a carousel-type cassette storage case, that is not only completely portable, but is built to stack neatly and easily on each other. The unit is 10" in diameter by six inches high. It has tambour type doors and lists for \$11.95. Available colors are grey and ebony. Double Sixteen will be located in Booth 807.

The old-timers are also returning to the show with newer product concepts and expanded lines.

Among them is the Recoton Corp., which will be in Booth 212 with 150 different products ranging

from jacks, plugs, cables, mikes and headphones to storage and carrying cases.

Top of the line will be a new, economy-priced home storage cabinet with a 13 to 30 tape capacity, and price tags ranging from \$2.95 to \$5.95. Despite the low price, Peter Wish of Recoton assures that top quality materials

and workmanship were used throughout.

Emphasis will also be placed on the firm's "rack-a-tape" line, and on stereo headphones of which there will be a complete range.

I.e-Bo Products, Inc., one of the largest accessory manufacturing (Continued on page 28)

## We're making better things for your customers to listen to...

Nine portable cassettes from \$40 to \$160. Five new models. Four featuring Endmatic, the system that provides complete automatic shutoff at the end of a cassette, that eliminates tape tension, preserves the rubber pinch-roller, signals the end of the tape and shuts off the power.

### F-25 with Endmatic

Compact, precision portable. Push-button operation with slide controls for volume and tone. Features instant repeat of any portion of a recorded message by pressing a single lever. Large speaker chamber, 3-way power capability, automatic record level control plus manual level adjustment with meter. Includes dynamic remote control mike. \$49.79.

### F-26 Ultra Compact

Uses 3 "C" cells for long-life opera-

tion. AC power supply is an external accessory (free as part of introductory offer). Features built-in high sensitivity condenser microphone, automatic record level control for conference recording plus manual level adjustment to eliminate background noises during dictation or for music recording. Built-in speaker, earphone jack and auxiliary input for recording from receiver, record player, etc. \$59.79.

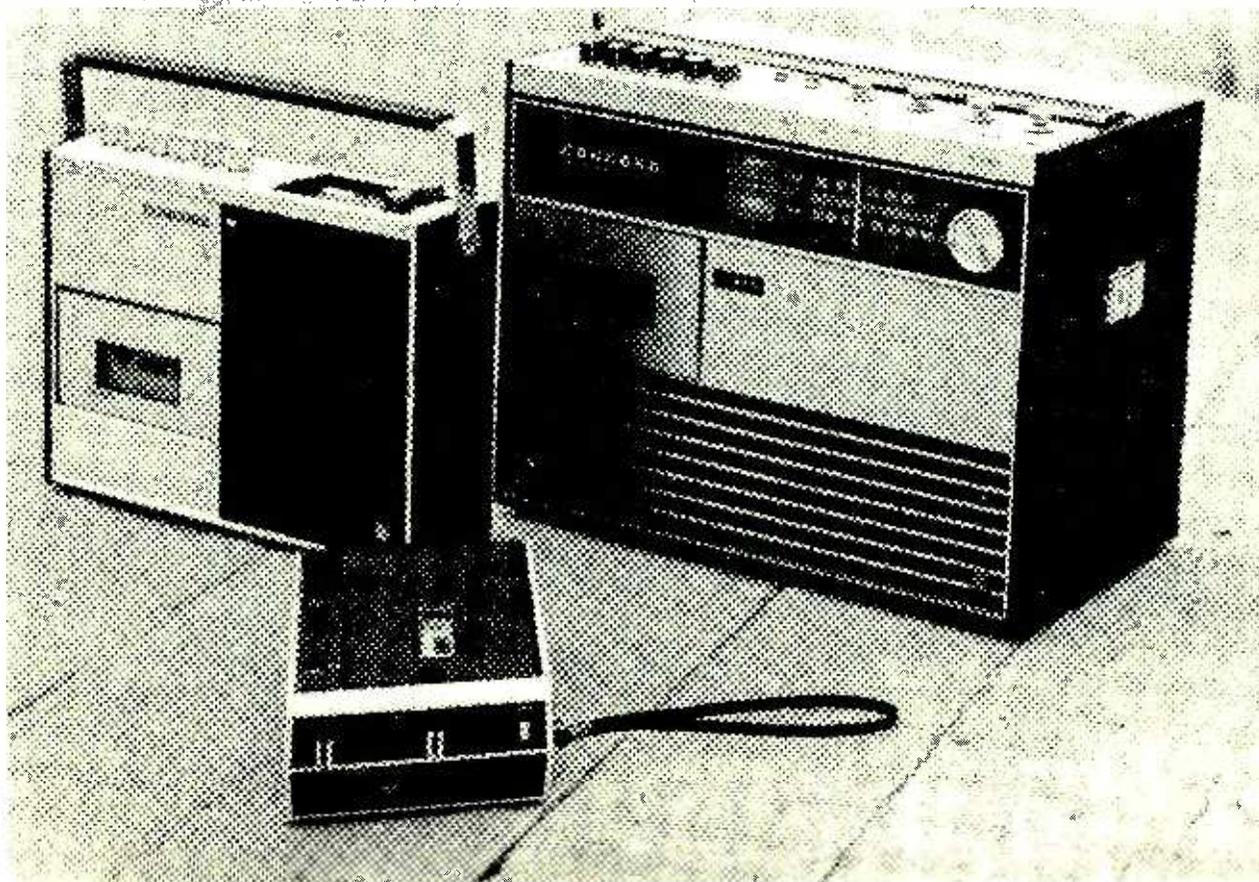
### F-104 Portable AM/FM Radiocorder® with Endmatic

A great way to create a tape library. Push a button and the latest hit is recorded electronically, off the air, onto a tape cassette. Sensitive, built-in FM and AM radio.

Built-in carrying handle, 3-way power capability, built-in highly sensitive condenser microphone plus provision for an external microphone. Battery condition indicator, AFC for FM. \$79.79.

### F-140 Stereo Cassette Recorder® with Endmatic

At home, a stereo component deck. Away from home, a portable recorder that plays stereo or monaural cassettes. Records live, off-the-air, or from any external source. Two high power stereo amplifiers and acoustically matched speakers with adjustable sound deflectors deliver realistic stereo. Operates on batteries, house current or car battery (with optional adapter). Audiophile



## Booming Educational Mart Future Enticing Many Tape Companies

By EARL PAIGE

CHICAGO—The tape industry is focusing more than ever on an estimated multi-billion annual educational market. Firms, such as 3M, Audio Magnetics, Craig,

Telex and dozens more, now have separate educational-industrial divisions.

Meanwhile, software producers are mushrooming: i.e., Teach 'Em

Inc., Tapetalk, Imperial International Learning Corp., Zeb Billings Sight & Sound Systems.

At the same time, non-tape firms involved in cartridge tele-

vision — almost entirely training-oriented at this point — are being drawn into audio, too. And tape firms, Audio Magnetics, for example, are now producing videotape.

Indeed, the educational tape boom is inviting participation at all levels. Rack jobbers, traditional marketers of prerecorded software, like National Tape Dist., are now into educational tapes.

There's also a burgeoning market for accessory firms making everything from headsets to carrying cases.

All this focuses on at least two points: educational-industrial tape is big and growing; but no one knows how big. However, three other clear factors are emerging: 1) increased demand for more programming; 2) added requirements for better quality tape; 3) heightened need for improved hardware.

For the most part, marketers see the educational field as one of continuing growth — at least 10 percent annually—and one, even more invitingly, not bogged down with price discounting so that respectable markups of as much as 40 to 50 percent are possible.

While various surveys and studies attempt to plumb the tape software-hardware share of that \$100 billion figure, marketers are suspicious of the premises. Paul Anderson of 3M's magnetic tape division said: "We expect to get a study off the ground soon. No one knows how big the market is and the more you follow through on certain figures, the more shaky the ground becomes."

However, there's little suspicion of the market's growth. Imperial International Learning's Larry Morris said National Audio Video Association (NAVA) 1970 figures show educational prerecorded tape sales of \$13,700,000, up 40 percent over 1969. But, of course, the market requires vast quantities of blank cassette and open reel tape. Few mention 8-track.

Consider blank cassette tape. Various marketers have said it's selling 15 to 1 over prerecorded tape; estimates of the latter run as high as anticipated 1971 sales of \$131 million.

Undoubtedly, heretofore consumer-oriented tape firms are taking a hard look at education. Said Craig's general manager of educational and industrial sales John Creighton: "I think those who have had this business for years have kept it to themselves."

Many new firms see limitless growth for innovative programming. Teach 'Em founders Aaron Cohodes and Charles Bartling, for example, are producing cassettes for numerous associations: Bank Marketing, American Hospital and School Board, to name just three. Roger Casty's Tapetalk here produces cassettes of consumer discussions in 13 subject areas—another whole industrial bag.

Imperial's series for children is being marketed by National Tape in 100 different retail outlets. Imperial, Kankakee, Ill., has nearly 800 different programs; its market share (of \$13,700,000) is 12 percent out of 24 other similar producers and its 1971 sales are already up 70 percent over last year, Morris said.

Zeb Billings represents another fertile growth area, the music education market, involving many organ companies which are building in cassette players.

It's this kind of growth that triggers a need for better quality software and raw tape.

Audio Magnetics' new educational product director Hal Sander stresses the need for high quality tape. His firm is pushing a line of premium quality product, and like others, is offering cassettes in multi-increment lengths, as short as 10, 20 and 40 minutes, to give instructors flexibility.

In the hardware area, Telex is making an exceptionally strong bid in quality playback units, according to advertising director Peter Schwarz. One unit, an audio comparator, lists for \$249.95.

Schwarz stressed two points: (1)

(Continued on page 29)

## because we listened to you.

features: VU meters, separate channel volume controls, stereo headphone jack, digital tape counter, external speaker outputs, auxiliary inputs and line outputs for use as a deck. \$99.79.

### F-150 Deluxe Stereo FM/AM Radiocorder® with Endmatic

Complete compact portable home entertainment system. Combines a sensitive, solid-state AM/FM multiplex receiver with a pushbutton stereo cassette recorder. Speakers can be separated for full stereo effect. Brings in FM broadcasts in mono or stereo, AM broadcasts. Plays pre-recorded cassettes. Records stereo broadcasts directly at the push of a button. Makes live re-

cordings. Deluxe features: digital tape counter, 2 VU meters, automatic stereo/mono switching, tuning meter, battery condition indicator, stereo headphone jack, built-in AM and telescoping FM antennas, AFC. Operates on batteries or AC. The finest Radiocorder ever made. \$159.79.

Four current models round out the cassette portable line. The Concord F-50 a desk-top portable recorder complete with carrying case and shoulder strap sells for under \$40. The Concord F-51 is a tri-power model for the man on the go for under \$40. The F-60 tri-power portable features Endmatic. Complete with a carrying case that provides extra space for cassettes, notes and other supplies, under \$60. The F-98 is a professional quality portable, for under \$80.

The Mark 8, a complete quality stereo music and tape system, combines a high fidelity reel-to-reel recorder with an 8-track cartridge tape recorder. At under \$290, a hot item for the 8-track oriented young adult market.

Concord also offers a line of stereo components and cassette changers, Dolby system cassette, open reel, and 8-track decks.

Concord Electronics Corporation, subsidiary of Ehrenreich Photo-Optical Industries, Inc., 1935 Armacost Avenue, Los Angeles, California 90025.

**CONCORD**  
(See us at CES Booth 702)

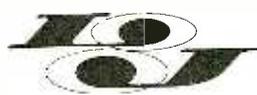


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If your present supplier hasn't got the merchandise you want— **LET FINE-TONE SUPPLY IT FOR YOU.** That's right! Just give us an order for only those items you can't get through your regular source of supply and let us show you how complete we really are. (Of course, we'll be glad to fill the easy orders, too.)

What's more, Fine-Tone stocks 21,917 pre-recorded tapes. **FINE-TONE AUDIO PRODUCTS**—the largest wholesale tape, record and audio accessory distributor.

PRE-RECORDED TAPE Open Reel 8-track Cassette	BLANK TAPE CARRYING CASES BATTERIES	HITACHI & ROSS t.v.'s, radios, cassette players & modular units
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EVERY RECORD AND TAPE ACCESSORY

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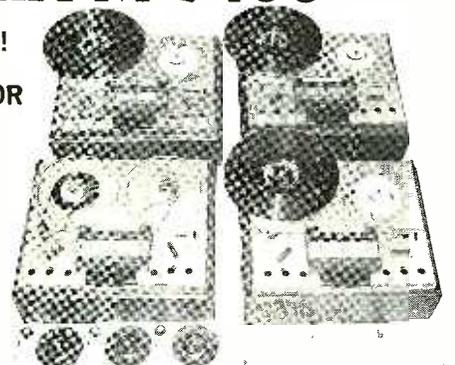
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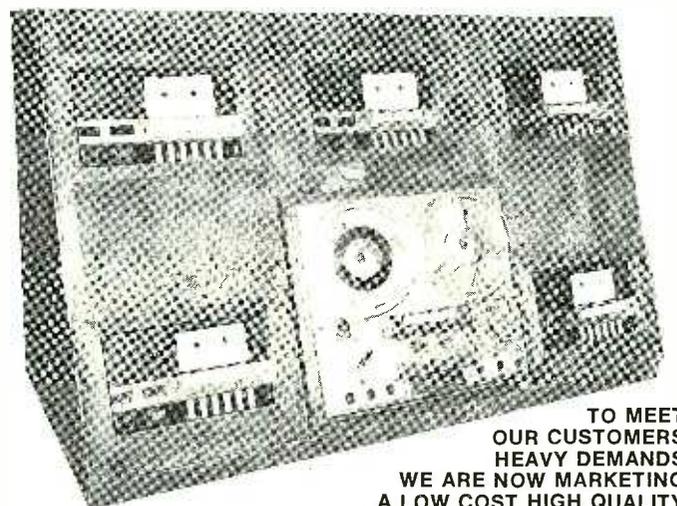


Features:

1. Power supply adjustable — 110-220 volts.
2. Any 8 track prerecorded tapes can be used as masters
3. Records all 8 tracks with one single pass.
4. Winds directly on cartridge hub from 7" reel or 10" hub.
5. Fully automatic. Starts and stops master and all slaves with a unique sensing device.
6. Frequency response: equalizer controls to match the tape you're recording from.
7. Separate amplifiers secures magnetic leakage files.
8. 8 V U meters to control each channel.
9. Headphone can be used to check recordings.
10. 4 track recordings also can be made with 8 track configuration.
11. Daily capacity: 1,200 cartridges using 3 slave system.
12. More slaves can be added.

1 Master 3 Slaves Now only \$2,450.00

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PROFESSIONAL CASSETTE DUPLICATOR

Record from reel to cassettes all 4 tracks with one single pass.  
Fully automatic.

Daily capacity: 2,000 C=30 cassettes on 5 slave system.

5 Slave System only \$2,450.00

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# Big Marketing Plans Bulwark Craig Units

CHICAGO—No matter which direction the tape industry takes in coming months, sales prospects at Craig Corp. took brighter than at other equipment manufacturers, because it has:

—introduced an extended warranty service program;

—offered a promotional program which includes dealer participation on radio, network television and consumer print advertising;

—made available to dealers a series of point-of-purchase displays, including merchandising aids and spiff programs, and

—put together equipment promotions, covering 8-track recorders, record changers, cassette systems, receivers, player decks, auto units and portable players.

In conjunction with the merchandising-promotional effort, Craig has pursued the following avenues:

—Introduced a compatible quad-rasonic 8-track auto player, model 3129, at \$139.95 (less speaker), with plans to offer a home four-channel in late 1971 or early '72, as a consumer demand develops.

—Introduced an automatic reverse cassette stereo recorder for the auto, model 2709, at \$229.95, with plans to include the automatic reverse feature in all future auto cassette units produced.

—Plans to have a second generation 8-track recorder line for the home; it sees limited market potential for 8-track recorders in the auto, claims Lauren C. Davies, general sales manager, who feels the auto is built for a playback-only system.

—Plans to expand its new line of cassette-oriented office equipment; an executive portable cassette AM-FM radio-recorder, model 2616 at \$119.95, has been added to the product series to complement a pocket-size cassette "electronic notebook," model 2605, and a desk-top transcriber/recorder, model 2702.

—Plans to widen its auto player floor-mount series, which includes three 8-track units, to include stereo cassette models sometime this year.

—Introduced an auto stereo 8-track player with AM radio, model 3127, at \$119.95.

Davies feels that for the first time at the Consumer Electronics Show, opening today (27), Craig is armed with a full promotion-equipment program aimed at dealers.

#### Theft Insurance

Among the "firsts" is a warranty service program for its floor-mount car stereos to protect consumers against theft, where for an additional \$5 a consumer can purchase a two-year contract insuring his player.

Craig is also going to the CES armed with spiff programs (up to \$3 per unit); consumer advertising programs on the "Dick Cavett Show" (plugging cassette recorders, car stereos and radios) and in national magazines, point-of-purchase counter displays and a "800" toll-free phone number, with all inquiries from national advertising automatically directed to dealers.

In addition, Davies has equipment promotions "packaged" to stimulate buyers, like:

—An 8-track recorder with AM-FM stereo, model 3303, at \$249.95 and an automatic record changer, model 8401, at \$53.95, both for \$199.95.

—A stereo cassette recorder with AM-FM radio, model 2705, at \$239.95 and the automatic record changer, model 8401, at \$53.95, both for \$199.95.

—An 8-track recorder deck, model 3302, at \$154.95, and a receiver with AM-FM stereo, model 1505, at \$109.95, both for \$179.95.

—A cassette recorder, model 2603, at \$53.95, a case and a set of rechargeable batteries, all for \$44.95.

—An 8-track auto stereo, model 3126, at \$59.95 and a pair of speakers, model 9405, at \$10, both for \$49.95.

—A cassette electronic notebook,

model 2605, at \$119.95, a cassette transcriber/recorder, model 2702, at \$154.95, and an AC charger battery kit at \$16.95, all for \$229.95.

#### Mobile Demonstrators

Craig has also launched a fleet of mobile product display vans on a nationwide sales drive that takes the company's full line "direct to

the dealer's doorstep," said Davies.

Vans are equipped for live demonstrations and include a closed-circuit television system complete with prerecorded videotape to train retail clerks in selling techniques.

According to Davies, Craig is carrying the line, armed with promotions, to the dealer to convince a "show me" consumer to buy.

# THE NEW SCULLY 100 MOVES 2" TAPE BETTER THAN ANY OTHER RECORDER ON THE MARKET...

## Regardless of Price

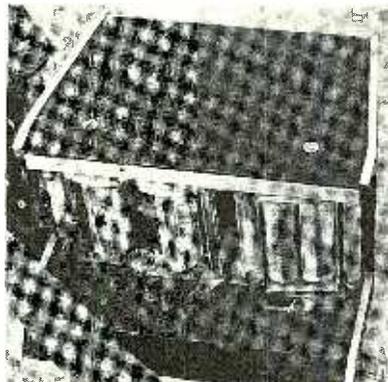
That's a big statement. But the facts are in. After months of rugged use, studios rate the 100 transport ahead of all others... a spill proof transport that silently moves 2" tape with unmatched precision.

It's all there. The first truly modular recording system that allows you to buy all the accessories you need... or none at all. Add them later when (or if) you need them. And the basic price is only \$13,750.

No more sync problems or switching noise either. Scully's new combined record/playback head lets you punch in and out, go from play to record to sync. Never worry about performance loss or transient noise.

And the 100 is from Scully... the name that's been the industry standard for years.

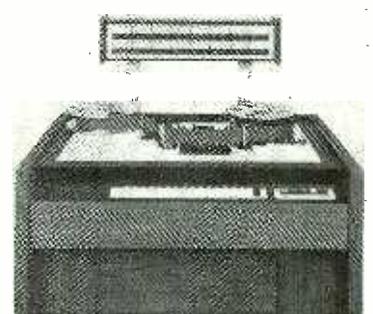
Service? To augment the nation-wide distributor organization, company-operated Service Centers are being opened coast to coast. Our first four (with more to come) are strategically located in the major music areas. For a demo... or merely some specs... call Dave Nicholls, Nashville (615 327-1747); Mike Faulkner or Doug Oliver, L.A. (213 387-8354); Ham Brosious or Bob Berliner, N.Y. (212 688-0030); Gareth Nelson, Chicago (312 583-7878); or write Scully, 480 Bunnell St., Bridgeport, Conn. 06607 (203 335-5146)



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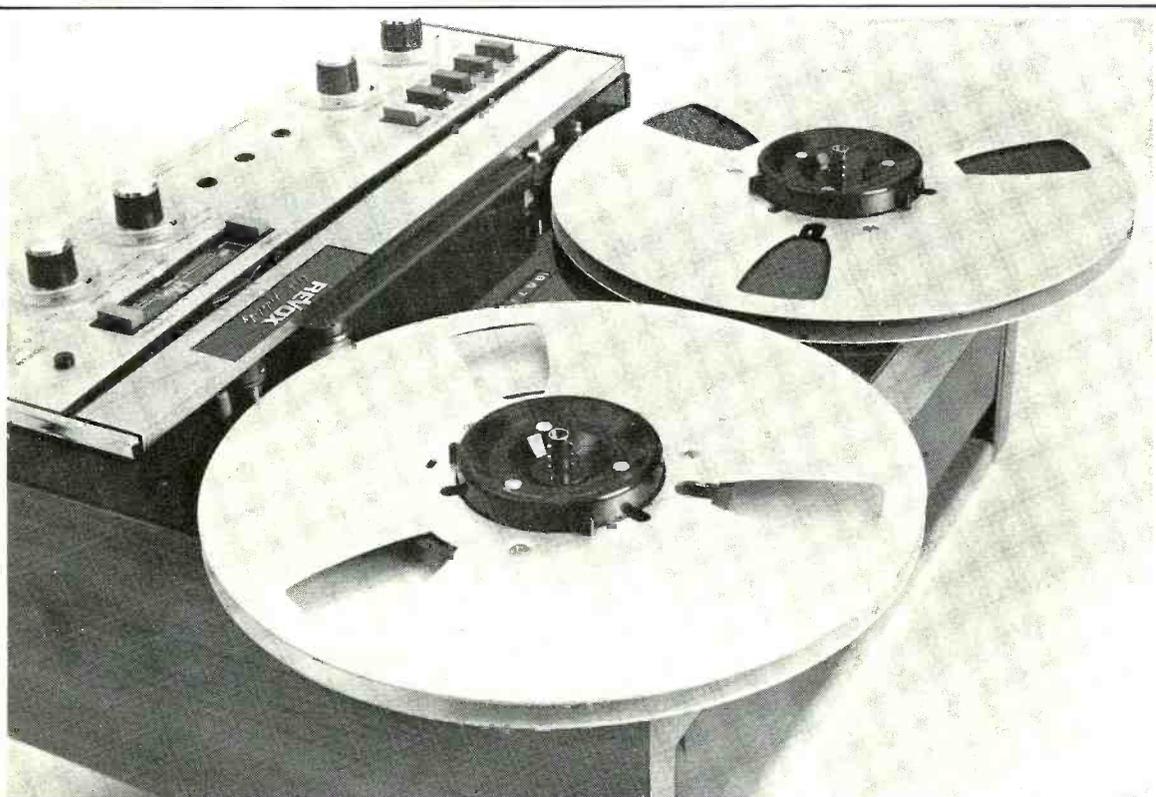
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## Tape Cartridge

### Titans' Hyper-Sensitive Coatings Augur Improved Tape Quality

CHICAGO—Often times the tape (software) industry has been notoriously slow-starting in jumping on an innovation, and so it is not particularly ominous that tape manufacturers have huffed and puffed and accomplished very little. Until this year.

Three industry Goliaths—AmpeX, Memorex and 3M—and one David—Graham Magnetics—have decided to introduce new revolutionary tape products in 1971 which will have far-reaching effect on the dimension of tape.

The improvement in cassette tapes themselves since 1945, when J. Herbert Orr returned from Europe with a paper bag containing the first oxide formulation, gives the configuration a future.

In short, if cassettes are to fulfill their promise the industry must eliminate cheap tape, the Frankenstein monster of the industry, and emphasize special formulation and high-density tapes to improve the basic performance of the cassette recorder.

Which brings the industry to the case for quality tape.

It all started about two years ago when DuPont Corp. introduced a new tape called chromium dioxide, a unique tape formula with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it.

It was a radically different sort of tape, this Crolyn, than any iron oxide tape, and it opened new vistas for hard-pressed cassette manufacturers.

On the theory that the economy is bound to show more zip at some point in 1971, the Goliaths, and in a very quiet way, the David, began struggling for marketing position.

#### Graham's Cobaloy

From Graham Magnetics came a new particle called Cobaloy which will permit more than three times as much information to be crammed onto a roll of magnetic tape as currently used particles allow. Cobaloy, according to a spokesman from Graham Magnetics, will have an effect on audio cassettes, home video recorders and computer equipment.

Cobaloy permits recording at densities of up to five times those now possible with tape embodying iron oxide particles. Containing cobalt and other still-secret ingredients, Cobaloy is also far superior to those commonly used existing particles, claims Graham Magnetics.

#### Greater Miniaturization

George A. Jagers, president of Graham, feels his company should be able to exploit the audio and video markets. The new tape could lengthen the one-hour playing time of audio cassettes now

available to four or five hours with no change in cassette dimension. Or, the cassettes could be reduced in size and still play an hour.

For home video, current reels that hold a one-hour color show could contain a four-hour show on Cobaloy tape. Or equipment could be further miniaturized, so that reels half the present size would contain a two-hour show.

#### 3M's "High Energy"

Minnesota Mining & Manufacturing (3M) states the case for "high energy" tape, where cutting down recording speed means using less tape and, therefore, reduces the expense. It will permit audio and video recorders to operate at slow speeds without any loss in quality.

The new tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the coded magnetic impulses, said Daniel E. Denham, general manager of the Magnetic Products division.

The first use of the new prod-

(Continued on page 31)

# PROTEST INFLATION

## F123 NEW

### ROBINS

The Inflation Fighter  
ROBINS INDUSTRIES CORP.

# WANTED

Large Quantity Cash Buyers of  
#54 Stereo Cartridge Carrying Cases



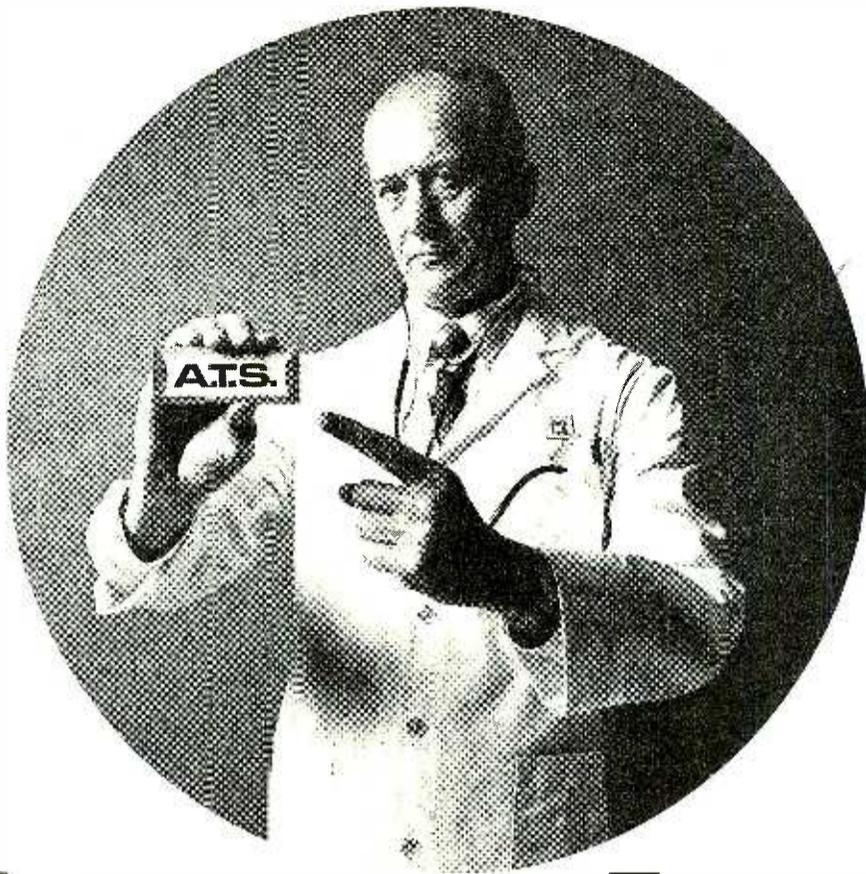
#54 holds 24

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**\*And Then Some.** That's what A.T.S. stands for. See our show booth to see why everything about Bell & Howell's products and promotions is better. And Then Some!

**More Products—And Then Some.** Two unique new Hi-Fi-To-Go portable cassette recorder-player units, with AM-FM radios and ten times more bass.

Cassette recorders at virtually all price levels, beautiful component units with more of everything, automobile cassette players and now, new quad sound 4-track units. All with famous Bell & Howell quality.



**More Exclusives—And Then Some!** Exclusive Zoom Mike Kits with telescoping omni-directional mikes, the unmatched Record-All kit, quad-sound units and more.

**Better Promotions—And Then Some!**



Bell & Howell's coveted franchise gets you continuing promotional back up, deals that

work, displays and localized merchandising.

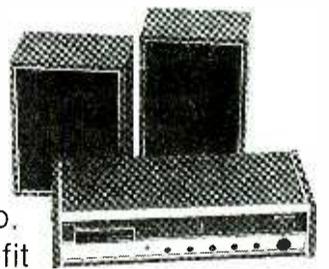
**Bigger Profits—And Then Some!** We believe in profit for you, and we support our belief with unique kit

merchandising that trades up your sale price and prevents walk-outs.

Our reputation and nationwide service

back it all up.

So get a profit transfusion at the Bell & Howell Booth, and start to smile again.



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Color & Black & White

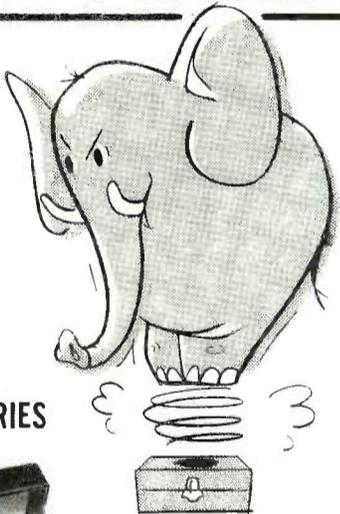
CALL: **Al Melnick**

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DISTRIBUTORS, INC.

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**LE-BO CAN TAKE IT!**

**UNBEATABLE QUALITY STYLING and VALUE. LE-BO IS THE LEADER IN DELUX WOOD\* CARRYING CASES AND TAPE ACCESSORIES**



\* NOT TO BE CONFUSED WITH PAPER IMITATIONS

Holds 24 Cartridges  
Red velvet flocked compartments.  
Individually packed.  
Black Crush, Alligator:  
Black, Brown,  
Red, Green,  
Blue, White.



TA-54  
List \$11.95

**Le-Bo**

PRODUCTS CO., INC., 71-08 51st AVENUE, WOODSIDE, N.Y. 11377

**Tape Cartridge**

**IRISH LABELING CASSETTES PKGS**

CHICAGO—Irish Tape is marketing its cassettes under a new labeling plan to avoid consumer confusion.

Packaging will carry a "good," "better" and "best" identification, depending on tape classification. Irish "best" is an extended range high-density, low-noise C-60 cassette in the 262 series; "better" cassette is the 261 series in 30, 60, 90 and 120 minute lengths, and "good" cassette is in 30- and 60-minute lengths.

**booth 107**  
is where you'll find  
**THE BIGGEST DISCOUNT IN THE INDUSTRY!**

Stop By and See All These  
**BOWMAN \$BUCK\$ BUILDERS For Yourself!**

**addS LIFE to sound!**

and who but Bowman has the best in sound-to-light devices? Whatever your music pleasure is, you can now add the dimensions of light and color with the greatest of ease and at low cost. Bowman offers a mind-bending spectrum of components for coordination with your existing audio system. Add one, and watch your enjoyment double. Here are just a few!

- DUAL HIGH SENSITIVE STORAGE**  
Banks of high fidelity with 1000 hour lifetime. 1/2" inch. 1/2" tape control. MODEL DSI-2H \$59.95 WIRED KIT FORM \$39.95
- Stereo Channel Control Center**  
Wireless, continuously re-programmable. \$29.95. Includes kit to convert kit to stereo. MODEL PCW-1 \$19.95 WIRED KIT FORM \$12.95
- THREE CHANNEL COLOR ORGAN KIT**  
Responds to color and the human eye. Reproduces program data (10" x 10") with five different color signals. Easy to convert. MODEL OF 4K \$19.95 KIT FORM

Send for free catalog today!  
**BOWMAN LEISURE INDUSTRIES**

To give you maximum sales support, this ad will appear in national consumer magazines such as **POPULAR ELECTRONICS** and **POPULAR PROJECTS**.



TOP

**Billboard**  
**Tape Cartridges**

(Based on Best Selling LP's)

This Week	Last Week	Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator)
1	1	<b>TAPESTRY</b> Carole King, Ode '70 (A&M) (BT 77009; CS 77009)
2	4	<b>CARPENTERS</b> A&M (BT 3502; CS 3502)
3	2	<b>STICKY FINGERS</b> Rolling Stones, Rolling Stones (M859100; M559100)
4	3	<b>RAM</b> Paul & Linda McCartney, Apple (8XT 3375; 4XT 3375)
5	5	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists, Decca (6-6000; 13-6000)
6	6	<b>MUD SLIDE SLIM AND THE BLUE HORIZON</b> James Taylor, Warner Bros. (Ampex M82561; M52561)
7	7	<b>ARETHA LIVE AT FILLMORE WEST</b> Aretha Franklin, Atlantic (Ampex M87205; M57205)
8	9	<b>4-WAY STREET</b> Crosby, Stills, Nash & Young, Atlantic (Ampex M82-902; M52-902)
9	8	<b>AQUALUNG</b> Jethro Tull, Reprise (M8 2035; M5 2035)
10	10	<b>UP TO DATE</b> Partridge Family, Bell (Ampex 86059; 56059)
11	11	<b>SURVIVAL</b> Grand Funk Railroad, Capitol (8XW 764; 4XW 764)
12	14	<b>11-17-70</b> Elton John, Uni (8-93105; 2-93105)
13	12	<b>GOLDEN BISQUITS—Their Greatest Hits</b> Three Dog Night, Dunhill (GRT 8023-50098; 5023-50098)
14	36	<b>EVERY PICTURE TELLS A STORY</b> Rod Stewart, Mercury (MC 8-1-609; MCR 4-1-609)
15	24	<b>WHAT'S GOING ON</b> Marvin Gaye, Tamla (T81310; M75310)
16	27	<b>SONGS FOR BEGINNERS</b> Graham Nash, Atlantic (Ampex M87204; M57204)
17	18	<b>L.A. WOMAN</b> Doors, Elektra (ET8 5011; TC5 5011)
18	21	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter (Capitol) (8XW 8903; 4XW 8903)
19	23	<b>CLOSE TO YOU/ONE LESS BELL TO ANSWER</b> Burt Bacharach, A&M (BT 3501; CS 3501)
20	20	<b>TEA FOR THE TILLERMAN</b> Cat Stevens, A&M (BT 4280; CS 4280)
21	22	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom (88008; 58008)
22	16	<b>THE SKY'S THE LIMIT</b> Temptations, Gordy (G81957; G75957)
23	15	<b>BEST OF</b> Guess Who, RCA Victor (P8S 1710; PK 1710)
24	13	<b>MAYBE TOMORROW</b> Jackson 5, Motown (81735; 75735)
25	19	<b>NATURALLY</b> Three Dog Night, Dunhill (GRT & Ampex 85088; 55088)
26	17	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot (M79846; M77646)
27	29	<b>CLOSE TO YOU</b> Carpenters, A&M (BT 4271; CS 4271)
28	—	<b>HOMEMADE</b> Osmonds, MGM (GRT)
29	25	<b>PEARL</b> Janis Joplin, Columbia (CA 30322; CT 30322)
30	35	<b>THIRDS</b> James Gang, ABC/Dunhill (GRT & Ampex 8721; 5721)
31	32	<b>POEMS, PRAYERS &amp; PROMISES</b> John Denver, RCA Victor (P8S 1711; PK 1711)
32	31	<b>ABRAXAS</b> Santana, Columbia (CA 30130; CT 30130)
33	33	<b>PARANOID</b> Black Sabbath, Warner Bros. (Ampex M81887; M51887)
34	41	<b>CHASE</b> Epic (EA 30472)
35	40	<b>LOVE LETTERS FROM ELVIS</b> Elvis Presley, RCA Victor (P8S 1748; PK 1748)
36	30	<b>HANGING IN THERE</b> Hudson & Landry, Dore (GRT 324; 324)
37	—	<b>INDIAN RESERVATION</b> Raiders, Columbia (CT 30768; CA 30768)
38	46	<b>SUMMER SIDE OF LIFE</b> Capitol (Ampex 8xt 765; 4xt 765)
39	45	<b>CARLY SIMON</b> Elektra (ET8 4082; TC5 4082)
40	42	<b>SWEET BABY JAMES</b> James Taylor, Warner Bros. (Ampex M81843; M51843)
41	38	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell (86050; 56050)
42	26	<b>CHICAGO III</b> Columbia (CA 30110; CT 30110)
43	44	<b>SECOND MOVEMENT</b> Eddie Harris & Les McCann, Atlantic (Ampex M81583; M51583)
44	34	<b>CHAPTER TWO</b> Roberta Flack, Atlantic (Ampex M81569; M51569)
45	47	<b>5TH</b> Lee Michaels, A&M (BT 4302; CS 4302)
46	39	<b>CRY OF LOVE</b> Jimi Hendrix, Reprise (Ampex M82034; M52034)
47	—	<b>TARKUS</b> Emerson, Lake & Palmer (Ampex M89900; M59900)
48	48	<b>TUMBLEWEED CONNECTION</b> Elton John, Uni (8-73096; 2-73096)
49	28	<b>EMERSON, LAKE &amp; PALMER</b> Capitol (Ampex M89040; M59040)
50	—	<b>I WON'T MENTION IT AGAIN</b> Ray Price, Columbia (CT 30510; CA 30510)

Billboard SPECIAL SURVEY For Week Ending 7/3/71

More will  
**LIVE**



the more  
you **GIVE**

**HEART FUND**

# If you could only sell one type of cassette that's the type we'd make.

But you can sell four types and that's what we make. So we have a type of cassette for every type of customer you may have. Which means you'll find Norelco expertise in every category of tape—from speech to symphony. And, it also affords you a chance to entice more of your customers to trade up in Norelco quality.

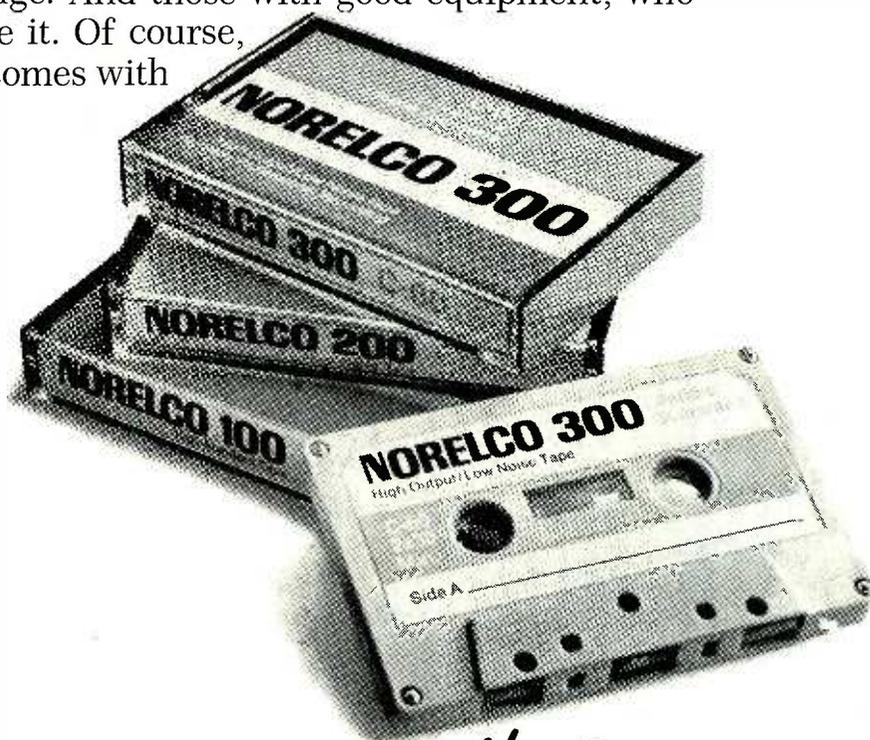
**The Challenger:** This high-quality, budget-priced cassette will really appeal to students and other people interested in voice recording.



**The Norelco 100:** Here is a good value in an all-round cassette with a lifetime guarantee, for your customers who enjoy recording but don't really need the greatest of tape. It's great for recording background music, lectures, etc.

**The Norelco 200:** This is the famous Norelco cassette that is the standard of the industry. It's a low-noise cassette that's perfect for fine music recording. It has a lifetime guarantee and is the cassette most of your customers will ask for.

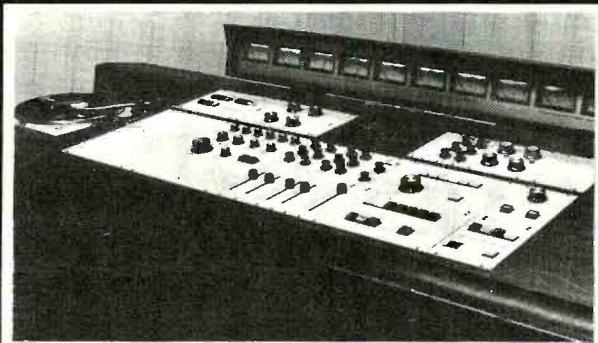
**The Norelco 300:** For those select customers who demand the very best, give them the Norelco 300. It's our best cassette, with extended frequency and dynamic range. And those with good equipment, who really know sound, will love it. Of course, this semiprofessional tape comes with a lifetime guarantee.



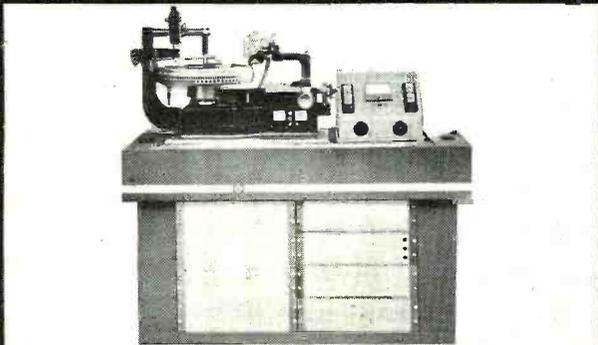
Cassettes by the people who introduced them. *Norelco*<sup>®</sup>

# CUT YOUR QUAD THING AT OUR PLACE

UNITED  
SOUND  
RECORDERS



ONE OF THE TAPE-TO-DISK TRANSFER CONSOLES



TWO COMPLETE NEUMANN SOLID-STATE SYSTEMS  
ELECTRO-VOICE ENCODER

**UNITED SOUND RECORDERS** is an independent mastering studio specializing in creative engineering, offering the highest degree of sophistication in tape-to-disk transfer.

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STATE-OF-THE-ART  
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phone (213) 845-7435

## MAGNADYNE THE 8-TRACK HATCHERY.

It's the Low-Cost High-Performance Tape Duplicator.

### PROFESSIONAL FEATURES:

- ★ Records all eight tracks in a single pass.
- ★ Fully automatic.
- ★ Slave capacity is 25 tapes per hour.
- ★ More slaves can be added.
- ★ Feeds from 10" hub or 7" reel.
- ★ Winds directly onto cartridge hub.
- ★ Operates at 15 IPS.

### IMPROVED SPECIFICATIONS:

- ★ Frequency response.
- ★ Signal to noise ratio.
- ★ Individual alignment and equalization for each track.
- ★ Subdivided power supply for each playback preamplifier.



**MAGNADYNE**  
Means Minicost for  
Maxispeed in Professional 8-Track Duplicators.

A two-slave system costs only \$2,500 because of Magnadyne's special manufacturing process which places this machine within the budget of smaller companies and educational institutions.

Distributed by **AUTO TAPES UNLIMITED**  
**THE MAGNADYNE CORPORATION**  
9261 W. 3rd Street/Beverly Hills, Calif. 90210 / (213) 271-0655  
For demonstration at CES contact **BARRY CAREN** (Booth 220)

## Tape Cartridge

# Bell & Howell Pacts Kapp

CHICAGO — Bell & Howell Magnetic Tape Co., the blank tape-duplicating division of Bell & Howell, is taking a more aggressive posture in bidding for pre-

corded open reel licensing agreements.

First, it grabbed the licensing contracts of Uni and Decca, both MCA-owned record companies, and now it has plucked Kapp Records, another MCA-run label, according to a spokesman from MCA.

Kapp, which is under the late stages of a three-year duplicating contract with Ampex, will shift to Bell & Howell late this year, perhaps by September. MCA will continue to duplicate its own 8-track and cassette product.

The agreement gives Bell & Howell three major reel licensing contracts: MCA, Warner Bros.-Reprise and United Artists.

First product out on the Bell & Howell-MCA banner will be eight tapes at \$6.95 and two twin-

packs at 11.95. The twin-packs are by the Who and "Jesus Christ, Superstar." Other repertoire is by Conway Twitty & Loretta Lynn, Mathews Southern Comfort, Loretta Lynn, two Neil Diamond titles and three Elton John releases.

As part of its effort to strengthen its position in software, Bell & Howell is putting more emphasis on the Irvine, Calif., company.

First, it completed a 100,000-square-foot plant in Irvine and made it operational. It then appointed Sasch Rubinstein, who directed the company's Stereotape division, to marketing vice president to pursue licensing agreements of record manufacturers and to aim at the industrial/institutional, education and private label tape markets.

# Tape and Tape Products Head Displays at CES

• Continued from page 20

houses in the country will be represented at the show with a full line of tape and record accessories, many of which will be geared to the youth market.

On display at Le-Bo's Booth 231 will be tie-dye and psychedelic patterned carry cases for the young and the young at heart, as well as luggage and valise type carrying cases in more conservative colors for the less daring. There will also be a complete line of headphone and other audio products.

Leslie Dame, vice president and sales manager of the New York-based firm, said he expects good business opportunities to come out of the show despite the fact that business has been sloppy over the last several months.

### RMS Showing

Also entering the show with a full range of products will be RMS Electronics whose exhibit will place emphasis on a series of stereo and monaural headphones. These will include a deluxe unit, Model HP-15, with remote volume controls, zippered carrying case, lightweight foam-cushioned earpieces and lists for \$49.95.

Other models in the line include the HP-10 for \$24.85, the HP-6 with a wood-grained finish on the earpieces, listing for \$14.95, and the HP-3, a low-cost model listing for \$7.95. The company is also offering the remote control device as a separate item. This unit carries the model number RC-100 and lists for \$10.

RMS will also show its full line of carry cases ranging from a deluxe, cushioned, heavy-duty cartridge and cassette model listing for \$16.95 and \$14.95 respectively, to a number of low-cost storage and album-type units.

Other models include the attaché case design cassette and cartridge carry cases, Models No. 1522 and 1523. These units with list prices of \$11.95 and \$13.95 respectively, can hold up to 24 cassettes and 36 cartridges. A 12-cassette leatherette carry case with storage space for a portable cassette recorder and accessories, and a headphone adapter for foreign built units, complete the range of products.

### Robins Exhibit

Robins Industries which will also be exhibiting in Booth 823, will be highlighting its new line of display racks, and blank loaded cassettes. These racks which have featured prominently in Robins "Inflation Fighter" programs come in both counter-display and floor standing models, and will be used to show the firm's line of head cleaners, demagnetizers, patch cord, erasers, adapters, color-coded accessories, and other items. Also on display will be a line of album-type storage cases.

Custom Merchandise Corp., will show a line of cassette and 8-track storage trays, cabinets and carry cases. It includes the Model 1000 storage cabinet, the Model 1001 storage tray which holds 36 cassettes and fits easily into Model 1000, the Model 1002 cassette carry case with storage for 33 cassettes and the Model 2002 cartridge carry case that holds up to 27 8-track carry cases.

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ACTION TAPES  
P.O. BOX 265  
CHERRY HILL, NJ 08034  
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# EIGHT TRACKS & CASSETTES

PRECISION WOUND TAPE LENGTHS

HIGH QUALITY TAPE

FOIL UP FRONT

DUPLICATOR APPROVED CARTRIDGES

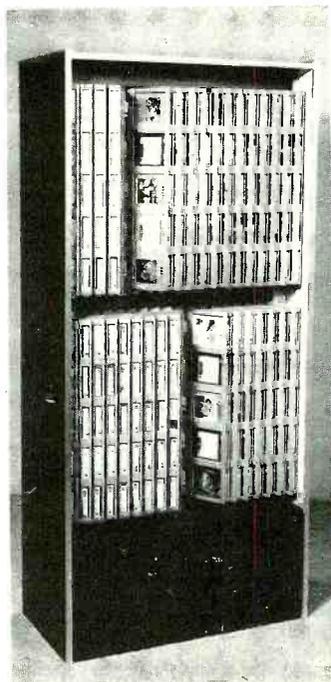
COLORFUL PACKAGING OR BULK

BASF PRODUCTS THROUGHOUT

BLANKS

manufactured by QUALITAPE duplicating labs, inc.

## NO MORE LOST SALES



... because your cartridges & cassettes are locked in glass cases.

NOW your customer can flip-through all selections, see dozens of titles & pictures at a glance like reading pages in a book!

"It's the most fantastic NEW idea in displays available to the industry! Now CARTRIDGES & CASSETTES can be fully viewed without the assistance of store personnel with 100% PROTECTION against pilferage. . . ."

**SPECIAL INTRODUCTORY  
OFFER! \$99.50**

We know you'll flip over "Quick-Vue" and your customer will too!!!!

**CREATIVE STORE EQUIPMENT INC. QUICK-VUE T.M.**  
P.O. Box 381, Terrell, Texas 75160  
Dallas 214/226-7248 • Terrell 214/563-5869  
Patents Pending  
CARTRIDGE & CASSETTE DISPLAYER

JULY 3, 1971, BILLBOARD

## Booming Educational Mart Future

• Continued from page 21

educators have become disen-  
chanted with poor quality players,

often just "thinly disguised" con-  
sumer models; (2) the expansion  
of summer and evening adult

classes puts more strain than ever  
on equipment.

Of course, playback is but one  
aspect of hardware. Firms, such  
as MCA Tech and others, are into  
duplicating machinery. MCA's new  
cassette copier duplicates a master  
every two and one-half minutes.  
Two features of 3M's new units  
point to further sophistication:  
automatic high speed rewind of  
cassettes being copied and auto-  
matic sensing of stalled cassettes.

Craig, Wollensak, Bell & Howell,  
Sony and dozens of firms are be-  
coming increasingly involved in  
educational units. Craig has three  
specific machines: one 4-track unit  
that allows participation between  
teacher (a track that can't be  
erased) and student, the Educator  
II, listing for \$129.50. Craig's other  
models include: Educator I, a  
standard model but with educator  
features, such as counter and  
quarter-inch jack, which lists for  
\$64.50; 8127 which lists for \$99.50;  
2603 which lists for \$53.95 and  
though older is still selling in the  
market, despite not having a  
counter or jack.

Examples of 3M's education-type  
models include Model 2525, an  
audio active deck (\$269.95); 2555,  
a slide-sync deck (\$269.95); model  
2560, playback-only, slide-sync  
portable (\$279.95).

While duplicating equipment  
such as 3M produces is one side of  
the hardware picture, various ac-  
cessory items, such as headphones,  
represent still another area.

Telex's long experience in pro-  
ducing headphones was actually  
the firm's entree into education,  
Schwarz said. The same require-  
ments exist, too. Telex's sets fea-  
ture molded plastic and each pro-  
truding wire is tested 50,000 times.

"You have to realize that dur-  
ing the course of an eight to 10-  
hour day, educational equipment  
is used by many different people,  
often quite unfamiliar with audio  
devices. Also, students become  
bored and listless and manipulate  
the apparatus," Schwarz said.

Such hard use led to the devel-  
opment of durable players, using  
die-cast frames, AC hysteresis  
motors with 10 times the life of  
DC motors, and such features as  
split clutch operation that allows  
for "true" review of recorded ma-  
terial and automatic end-of-tape  
sensing not requiring a clear tape  
leader or attached foil.

Telex's other units besides the  
audio comparator are a standard  
model listing for \$224.95 and a  
player-only model listing for  
\$179.95. Capabilities include 5-  
watts RMS, capable of driving a  
PA system or 100 headphones.  
There are other features, such as  
color coded keys and Braille-  
marked keys.

Like others, Schwarz said: "The  
cassette has just taken the educa-  
tional field by storm."

Of course, education is a very  
broad category, all agree. It goes  
far beyond formal education. Joe  
Tushinsky, Superscope president,  
whose firm is another company  
getting excited about instruction,  
feels that the formal school mar-  
ket is not as promising as the  
home, self-improvement mart.

"Every school wants something  
unique," he said recently. He plans  
to lease masters, develop a soft-  
ware catalog, sell tape principally  
through mail order and provide  
Sony/Superscope player dealers  
with a tie-in. A package of player  
(Continued on page 30)

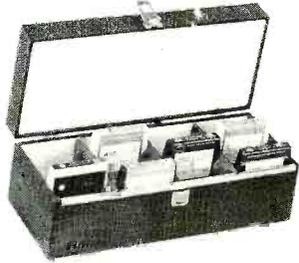
### ATTACHE STYLE CARRYING CASES

#### CAS-30 ATTACHE STYLE CASSETTE CADDY



- Holds up to 30 Cassette Cartridges
  - Smartly Styled with Attractive Exterior and Interior
  - Aluminum Valance, Polished Locks, Durable Handle for Rugged Use
- Dimensions: 13 3/4" L x 9 1/2" W x 4" D  
Wt. 2 1/2 lbs. Packed 6 to a Master Carton  
Suggested Retail Price: \$13.95

#### STR-240 DELUXE WOOD COVERED CASE



- Holds up to 24 Stereo 8 Cartridges
  - Simulated Alligator
  - Smartly Styled Leatherette (Vinyl) Wood Covered Case with Separators
- Dimensions: 17 1/2" L x 6 1/2" W x 7 3/4" D. Wt. 5 lbs.  
Packed 6 to a Master Carton  
Suggested List Price: \$111.95

#### STR-360 JUMBO CARRYING CASE



- Holds up to 36 Stereo 8 Cartridges
  - Simulated Alligator
  - Smartly Styled Leatherette (Vinyl) Wood Covered Case with Separators
- Dimensions: 17 1/2" L x 10 3/4" W x 6 1/2" D. Wt. 6 lbs.  
Packed 6 to a Master Carton  
Suggested List Price: \$15.95

#### STR-30 CUSTOM ATTACHE STYLE STEREO 8 CARTRIDGE CADDY



- Holds up to 30 Stereo 8 Cartridges
  - Smartly Styled with Rich Durable Exterior and Interior
  - Beautiful Locks with Aluminum Valance and Durable Handle for Rugged Use
- Dimensions: 16 1/4" L x 9 3/4" W x 6 1/4" D  
Wt. 4 1/2 lbs. Packed 6 to a Master Carton  
Suggested Retail Price: \$16.95

Write or Call for our Catalog and Price Sheet

quality crafted cases created by  
**CASEMAKERS, INC.**  
805 EAST 31<sup>ST</sup> ST./LA GRANGE PARK, ILL. 60525/312-242-1430

CES Show  
BOOTH 727A

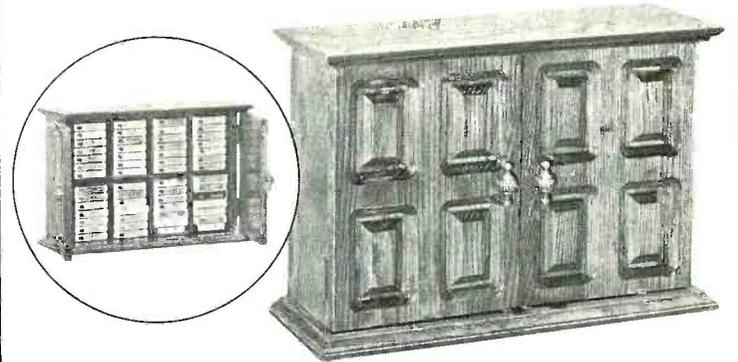
## ELEGANT HOMES FOR CARTRIDGES & CASSETTES

### The Beautiful Sound Library Mini - Max Bookshelf Tape Storage Cabinet



It's long and low, this showplace which becomes a no-show place with a whisk of its finely finished doors. Available in Walnut and Avocado with either Solid or Decorator Doors, it can hold up to 54 8-track cartridges or 144 cassettes. Shipped K. D. individual flat cartons.

### Wood Looks Good / Tapes Stay Straight Deluxe Custom Crafted Tape Storage Cabinet



A companion to fine furnishings, this massive miniature stores 56 8-track cartridges or 144 cassettes in orderly splendor. It's Custom Designed from selected grain hardwoods, available in three decorator finishes—Natural, Antique and Avocado. Comes in three sculptured styles—Mediterranean, Traditional and Transitional.



FIDELITY PRODUCTS COMPANY, INC.

5201 West Jefferson Blvd.  
Los Angeles, Calif. 90016/(213) 934-1171

See our display at the CES, June 27-30, Booth No. 821.



### OVERLAND PRODUCTS

The Secrets  
to Smooth,  
True Fidelity  
in Cartridge  
and Cassette  
Operation



**No. 201**  
CASSETTE SPRING PAD  
Phosphor Bronze Spring with  
wool felt pad—Fits all stan-  
dard Cassettes



**No. 470A**  
CASSETTE FULL SHIELD  
Standard dimensions. Made  
from any nickel alloy or Sil-  
icon steel.



**No. 510**  
FLAT-FOAM SHIELD  
Size and material to customer  
specifications.



**No. 410**  
FLAT SHIELD  
Any size—Any material.



**No. 570**  
FULL-FOAM SHIELD  
Standard Shield with foam  
pad—Nickel alloy or Silicon  
steel. Foam specifications to  
customer requirement.

**SPECIAL  
DESIGNS  
ON REQUEST**

P. O. Box 6  
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Fremont, Nebraska 68025  
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**No. 208**  
8 TRACK CARTRIDGE  
SPRING PAD  
Phosphor Bronze Spring with  
wool felt pads.



**No. 508**  
8 TRACK FOAM PAD  
Mylar face—Styrene base—  
dimensions to customer spe-  
cifications.

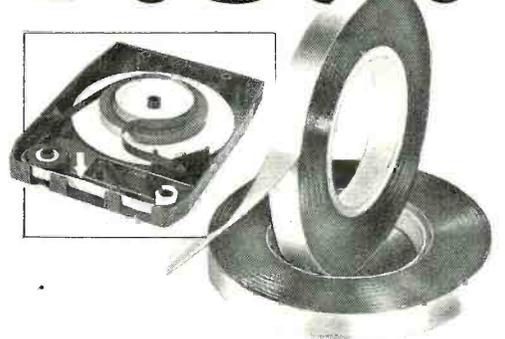


**No. 901**  
SPECIAL FOAM SHIELD  
An example of special pro-  
duction to individual customer  
design.



**OVERLAND  
PRODUCTS**

## P.S.T.



### Perfect Sensing Tapes

Get precision splicing and perfect sensing on  
8-track stereo cartridges, cassettes and TV films.

Select a Saxon aluminum foil and Mylar pressure  
sensitive tape from our standard stock, or we will make  
it to your most exacting specifications. It's the ideal  
tape for all types of automatic splicing equipment.

We'll send you a FREE sample along with our new  
catalog. It details and illustrates everything (including  
cartridge, cassette and promotion labels) for the audio  
visual and record industries.

Write or call us today. (212) 672-8200.



**Saxon Adhesive Products, Inc.**  
A subsidiary of Saxon Industries, Inc.

57-01 37th Ave., Woodside, New York 11377

\*Registered trade mark of Dupont

## Promote Car Tapes 4-Channel; 8-Track Players and Speakers

CHICAGO—Car Tapes is introducing three stereo auto 8-track players, including a quadrasonic unit, and six auto speaker units.

It is also introducing an 8-track portable player, model PT-9A, with AM-FM radio at \$69.95; and a home entertainment display unit, model ES-14, which features quadrasonic extension speakers.

The new auto 8-track quadrasonic unit, model 8877, is compatible with standard stereo tapes, has slide dials, automatic head cleaner, tone control and has a 10-watt per channel output. The discrete unit lists at \$119.95.

Other new units include the

Mity-Mite, model X-8010, a promotional 8-track car stereo player at \$39.95, and an auto stereo 8-track player, model CTI 3800, with FM multiplex radio at \$99.95.

The speaker line includes model CTS 25 at \$12.95; model CTS 60A at \$9.95; model DS 60A at \$9.95; CTS 65 at \$14.95; model DS 65 at \$14.95 and model DSU at \$18.95.

Car Tapes has expanded its warehousing facilities, opening a shipping-receiving point in Atlanta. It will cover the southeast, according to Frank Conte, distribution manager.

## Teaching Needs: Big Tape Potential

• Continued from page 29

(\$59.95) and 12 tapes will sell for \$79.95.

Topics, he mentions, point to the broad spectrum of home education: parent-child relationships, drugs, smoking, venereal disease, suicide, nursing training, memory improvement, how to retire, and how to study.

But there's plenty of action in the formal education field. Allison Audio, a New York-based firm heretofore duplicating prerecorded music cassettes, is among others now duplicating educational tapes for school districts.

And somewhere down the line, accessory firms such as Amberg

File & Index, Kankakee, Ill., will be marketing carrying cases for the educational field, said sales manager Robert O'Neil and advertising director Paul Hubartt. They have only to note the growth of their crosstown neighbors, Imperial International Learning.

All this growth portends much for the producers of raw tape. Creighton said he expects to see more software firms than ever at the upcoming NAVA convention in Cincinnati July 17-20. He even expects that Craig will eventually produce software.

There are also international implications. Audio Magnetics, for instance, recently established an

export division. The firm now ships to over 70 countries, expects to increase exports 10 percent this year and already accounts for 25 percent of its volume in international sales.

As aware as anyone of the international picture is Larry Finley, International Tape Association executive director. He has often pointed to the many new applications of cassette instruction in company training, religion, the publishing industry and self instruction. He also mentions medicine and government.

"Tape will be more widely used for selling new programs and ideas in group instruction," he said. "The endless loop cassette will be able to make point-of-purchase sales more effectively, and the application of the use of tape for guided tours of places of interest will become a way of life."

The proliferate uses Finley speaks of point unquestionably toward the need for tape that will withstand more duplication and higher requirements. Audio Magnetic personnel have mentioned the need for low noise level and wide dynamic range. Often, programs include a high frequency pulsing tone to trigger auxiliary equipment, thus the need for wider frequency ranges too.

Others point to the need for greater flexibility, especially in terms of length increments. Certron, still another firm just launching a line of educational-industrial cassettes, will produce 10, 20, 30, 60, 90 and 120-minute lengths.

That the educational-industrial field is broad and, thus, often served by different distribution channels is pointed up by Norelco, which recently formed a cassette department headed by Edward Smulders. He observed that different grades are required "to satisfy the ever-broadening and segmented market" and said his firm intends to meet pricing points while still maintaining quality at every consumer level.

The consumer, who might be anybody in this exploding educational-industrial market, needs instruction in cassette usage, according to Jud Phelps, Memorex Corp. audio tape product manager.

Memorex, it is believed, will spend between \$600,000 and \$1 million in a trade and consumer campaign.

Even though gamma ferric oxide tape has the large portion of the cassette market, chromium dioxide is expected to become more significant. Memorex is banking heavily on chromium dioxide. BASF Systems, among others, is too. BASF, though, will show both an intermediate-priced ferric line as well as a chromium dioxide line at the CES.

Thus, while the market for cassette couldn't be brighter in the educational-industrial fields, its proponents point to still more growth. They believe that the better quality tape and equipment, brought about by the configuration's dominance in education and industry, will keep cassette a contender in home electronics as well.

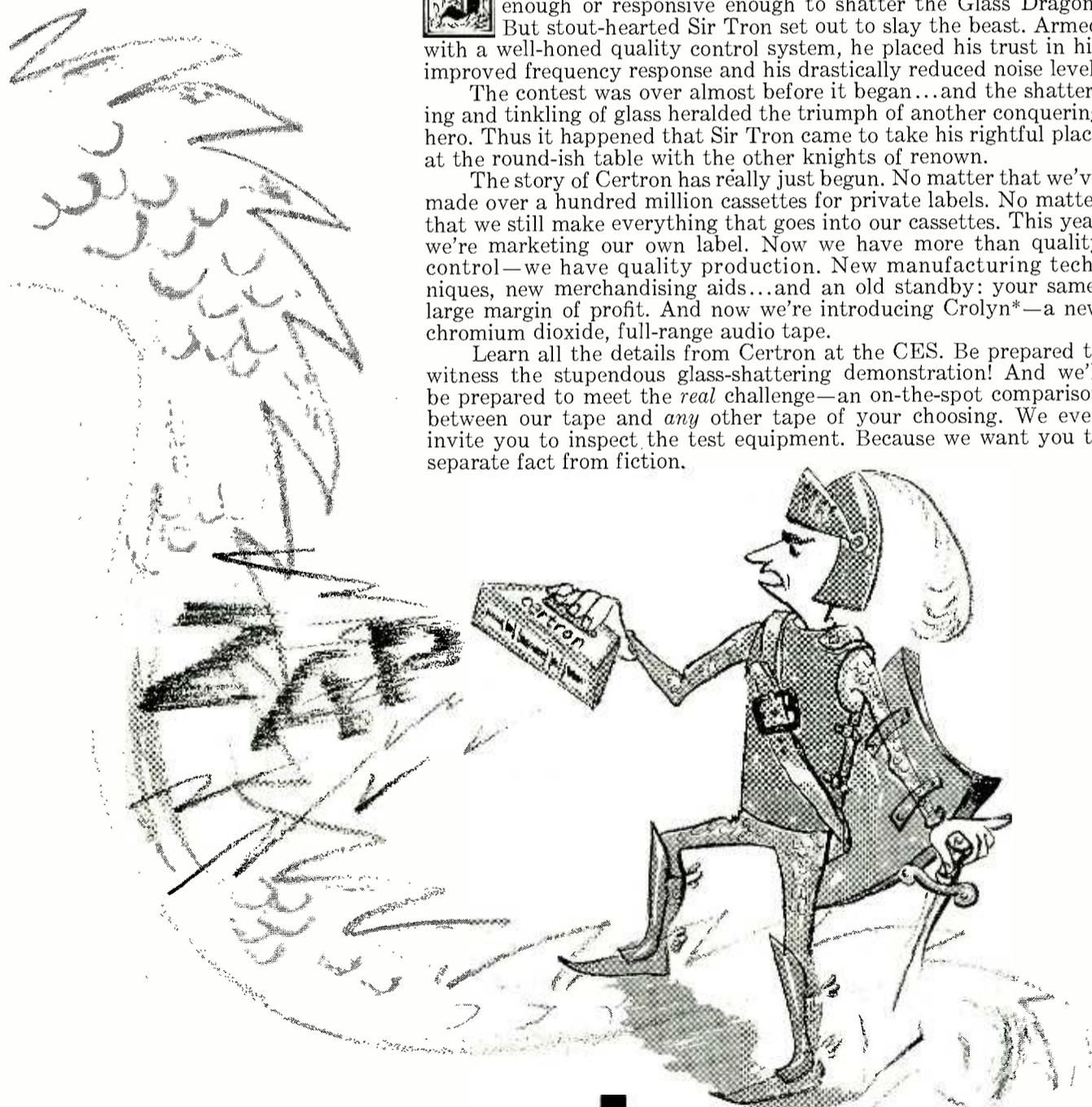
# Sir Tron and the Glass Dragon OR... how the quality cassette triumphs in a glass-shattering tale

**I**n days of old when knights were bold, cassette tapes were pretty awful. Their high frequency response wasn't high enough or responsive enough to shatter the Glass Dragon. But stout-hearted Sir Tron set out to slay the beast. Armed with a well-honed quality control system, he placed his trust in his improved frequency response and his drastically reduced noise level.

The contest was over almost before it began...and the shattering and tinkling of glass heralded the triumph of another conquering hero. Thus it happened that Sir Tron came to take his rightful place at the round-ish table with the other knights of renown.

The story of Certron has really just begun. No matter that we've made over a hundred million cassettes for private labels. No matter that we still make everything that goes into our cassettes. This year we're marketing our own label. Now we have more than quality control—we have quality production. New manufacturing techniques, new merchandising aids...and an old standby: your same, large margin of profit. And now we're introducing Crolyn\*—a new chromium dioxide, full-range audio tape.

Learn all the details from Certron at the CES. Be prepared to witness the stupendous glass-shattering demonstration! And we'll be prepared to meet the *real* challenge—an on-the-spot comparison between our tape and *any* other tape of your choosing. We even invite you to inspect the test equipment. Because we want you to separate fact from fiction.



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\*CROLYN IS A REGISTERED TRADEMARK OF THE DU PONT CO.

## Fidelity's Tape Storage Line

LOS ANGELES—Fidelity Products, accessory manufacturer, has introduced a new line of tape storage cabinets and a cassette "album."

The home storage units for 8-track cartridges and cassettes come in two configurations: upright and shelf. Both list for \$19.95, with one holding 54 cartridges and the other 120 cassettes.

The company has also offered several home storage furniture cabinets, with one holding 54 cartridges and the other 120 cassettes. It lists for \$39.95.

Eli Chezar, sales and marketing vice president, said a cassette album holder has been added to the line. It lists for \$3.95.

JULY 3, 1971, BILLBOARD

## Titans' Hyper-Sensitive Coatings Augur Improved Tape Quality

• Continued from page 24

uct will be in master and duplicate tapes for various commercial video purposes. It will be priced from 10 to 15 percent more than 3M's standard video tape. A reel of standard tape large enough for a 60-minute TV recording by a broadcast-type machine costs about \$175. A 60-minute reel of the type used in closed-circuit and cable-TV applications cost about \$40.

The "high energy" tape "could be used to gain twice the playing time or to reduce the size of the cassette itself," Denham said.

The commitment on chromium dioxide is carried by Memorex, the first licensee from DuPont to manufacture that formulation on all kinds of tape. According to E. D. Daniel, one of the original founders of Memorex and technical director of the company's consumer products division, the most striking advantage of chromium dioxide is its ability to outperform ferric oxides at high frequencies.

This makes it particularly suited to slow speed audio applications, such as cassette, where the losses at high audio frequencies are normally very severe, Daniel said.

Secondary advantages of chromium dioxide are in terms of print-through and recorded signal stability. Print-through is considerably lower than that of the best low noise, ferric oxide tapes, he said. Greater stability is obtained because recorded signals resist change through either mechanical working of the tape or through shelf storage.

Daniel feels that chromium dioxide cassettes have the following advantages compared with low noise ferric oxide cassettes:

—A substantially improved high frequency response. The response is 6 to 10 dB higher at 10 KHz and 8 to 12 dB higher at 15 KHz.

—The undistorted output at low frequencies is 1 to 3 dB better.

—Print-through is 4 to 8 dB less and the stability of high frequency signals is insured.

—It is inherently some 30 percent more magnetic, a fact that stems from its being the one truly ferromagnetic oxide.

—The particles of chromium dioxide are as small as the smallest low noise ferric oxide particles, but considerably more needle shaped.

—The particles are single crystals rather than being made of many crystals as is the case in ferric oxide. Also, they are free from the defects common to all ferric oxides, such as porosity and the formation of branches.

(Because of its higher coercivity, chromium dioxide needs approximately 40 percent more bias to achieve optimum performance. Therefore, it should be used only on specially designed equipment. On conventional equipment, chromium dioxide would be "under-biased." Moreover, although chromium dioxide is easy to erase if

the equipment is designed to do so, only some of the equipment designed for ferric oxide will erase it completely.

Equipment manufacturers have for some time recognized the opportunity that chromium dioxide affords in upgrading the performance specifications of their equipment. A handful of player producers are marketing cassette recorders specially designed for chromium dioxide cassettes. The general practice is to provide a switch which allows their equipment to be used for either chromium dioxide or ferric oxide by adjusting the bias and equalization.

Daniel doesn't feel the question is either Dolby or chromium dioxide. "They're not competitors. The Dolby (noise suppression) system does just what its name suggests—it suppresses noise. Chromium dioxide can help reduce noise, too, but its main attribute is to enhance the quality of the recorded program.

"The two are complementary and the use of a Dolby (type B) system will improve the already

high performance obtainable with chromium dioxide alone," he said. "For this reason much of the equipment, designed specifically for chromium dioxide, has a Dolby system included."

Daniel also doesn't believe chromium dioxide causes excessive head wear.

"Some of the very early chromium dioxide tapes were found to be highly abrasive when used on high speed rotating head video equipment," he said. "Since that time many changes and improvements have been made in chromium dioxide formulations.

"These changes have solved the head wear problem even at the high head-to-tape speed of video recorders, let alone at the low speeds of audio recorders. Today's chromium dioxide tape is no more abrasive than many of the ferric oxide audio tapes on the market."

Many feel that the Goliaths are fighting for a small portion of the tape market, but many feel that if cassettes are to become a true high fidelity medium it must take the high (quality) road.

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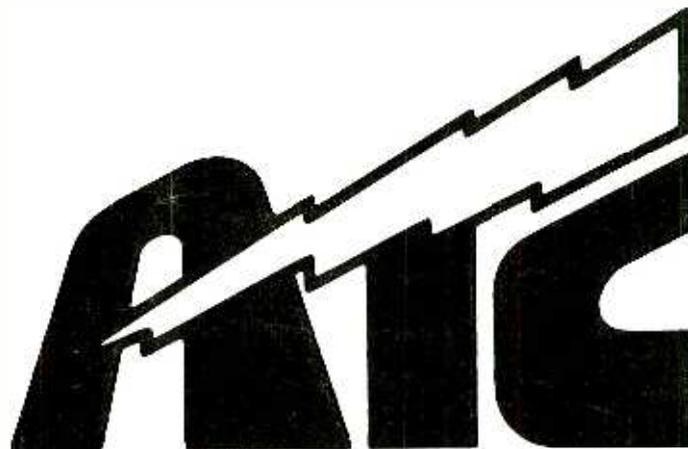
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Unlike many other firms in the industry, ATC manufactures its own products and does not depend on the unpredictable quality of imports. The company maintains manufacturing facilities exceeding 20,000 square feet. Because of ATC's phenomenal growth, it recently moved its corporate headquarters and warehouses to West Los Angeles.

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or contact us at the Consumer Electronics Show, June 27-30, Booth No. 743 and 744 Curiosity Welcomed

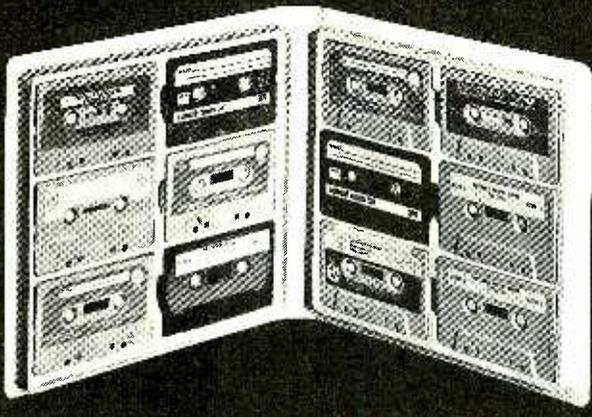
## P.O.P. From Audio Devices

GLENBROOK, Conn. — Audio Devices, blank tape manufacturer, has introduced two display units and a cassette repair kit for the Consumer Electronics Show June 27-30.

The display units are a three-tier tape counter rack and a floor rack, the latter for the company's mod line of blank cassettes and cartridges. The floor rack holds 300 tapes. A similar version for a counter holds 72 cassettes and cartridges.

The do-it-yourself repair kit, the cassette saver, comes with an assembled C-Zero leadered tape, four tabs, a splicing block and labels. It lists for \$2.29.

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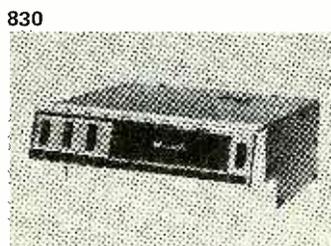
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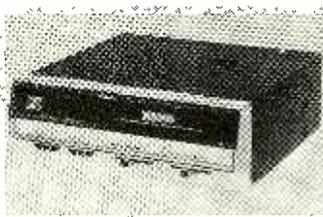
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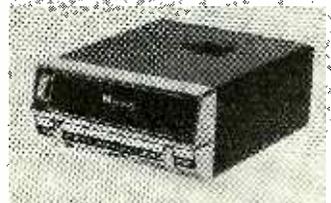
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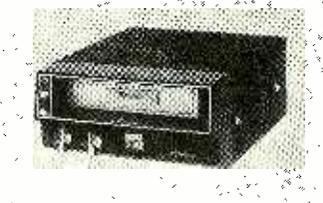
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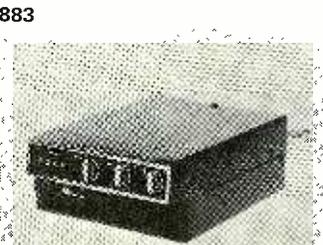
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# Tape Cartridge

## Marketing Takes CES Spotlight

• Continued from page 1

Cassette quadrasonic, also previewed last year in prototype form by JVC, Panasonic, Ampex and others, will also be around. Ampex, however, is not showing its prototype cassette quadrasonic player.

Of course, quadrasonic is not confined to tape. It is expected that quadrasonic disk players will be in many exhibits and that quadrasonic disks themselves will be shown—as many as 100 different titles.

### Software

Tape software is in for steady refinement too. Although gamma ferric oxide still has the largest portion of the raw tape action,

many firms will show chromium dioxide product. BASF, for example, has introduced a line of both ferric and chromium dioxide. Memorex's Jud Phelps, whose firm is another involved in chromium dioxide, said recently "chromium should be 10 percent of the blank cassette market by 1973."

Audio Magnetic's high-density tape with a polyester base and 3M's new high energy tape are just two examples of the focus on better quality software.

That marketing, with more emphasis on merchandising's role in it, is the major theme of CES is no surprise. Many firms are seeking new areas of distribution. Particularly, are tape companies

looking more intently at the burgeoning educational and industrial market.

Ampex, for example, has been  
(Continued on page 33)

## PANASONIC AND JVC JOIN QUAD

CHICAGO—JVC America and Matsushita Electric Industrial Co. (Panasonic) have jumped into the four-channel cassette picture.

JVC is planning a marketing campaign in 1972 for its recorder/playback unit, but first must await licensing modifications from North American Philips Corp. (Philips has rights to approve any change or modification in the standard stereo cassette format.)

Panasonic's quadrasonic deck unit has a record capability and a cassette recorder with a three-head function system, according to the company. The four-channel model uses 8-track tape for four-channel discrete sound recording and playback. It is compatible with monaural or stereo systems.

The JVC four-channel cassette joins the company's family of quadrasonic models: Quad-8, open reel and the disk recording system. The cassette unit can be reproduced on conventional cassette decks in two-channel stereo.

JVC has employed a noise eliminating circuitry in its four-channel cassette (but not the noise reduction system popularized by Ray Dolby).

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## Matrix vs. Discrete Tiff Foments Vigorous Industry Speculation

• Continued from page 16

channels of program repertoire, thus creating four channels.

A discrete system takes four different signals from a program

source and carries them unbroken through amplifiers to four speakers.

### Retailers Respond

Several major retailers have also jumped on the quadrasonic bandwagon, among them Lafayette Radio Electronics, which comprises 43 company-owned stores and about 300 franchises, and Allied Radio Shack, which numbers more than 1,000 outlets. Both have decided on matrix concepts. Allied will use Electro-Voice. Lafayette is planning on using a Dynaco developed matrixed decoder system.

Oscar Kusisto, president of Motorola Automotive Products, has been out plugging not only his system, but the entire concept of discrete sound. He said that quality is inherent in a four-channel 8-track system because it utilizes four discrete channels. "There's no conversion necessary with 8-track and no synthesizing."

Fisher Radio is the first hi fi component manufacturer to enter the quadrasonic field with a Motorola-produced four-channel 8-track player.

### Japanese Word Waited

Still to be heard from is Japan, where several manufacturers are flirting with four-channel in all configurations: cassette, 8-track and reel-to-reel.

Victor Co. of Japan has introduced a four-channel cassette tape and recorder compatible with standard cassette systems. (It is hoping to market the product only after standardizing its system with Philips, which is emphasizing compatibility with conventional systems.)

Problems arise with four-channel

cassette when discussing compatibility, where it is difficult to make a cassette that will operate on available two-channel systems.

Other Japanese companies are adopting four-channel matrix systems, primarily because of cost factors at the consumer level.

Beside Victor of Japan, others in the four-channel race include Tokyo Shibaura Electric Co. (Toshiba) and Trio Electronics, both of which are introducing matrix four-channel adapters designed to fit into existing stereo systems; Matsushita Electric Industrial Co., which has an amplifier incorporating a four-channel matrix circuit; Sansui Electric Co., which has a matrix four-channel adapter; Sony's quad-radial system which produces four-channel from two sources through a sound delaying circuit; and Sanyo Electric Co., which has introduced a matrix four-channel adapter.

Before deciding on a matrix four-channel system, though, the Japanese are hedging their bet, too. Akio Morita, president of Sony Corp., expects both quadrasonic tape systems to coexist.

"There will be a market for both concepts," Morita believes, "and Japan probably will manufacture both discrete and matrix."

So, as in the past, the consumer will have a choice in four-channel tape and equipment: discrete and matrix. Or better yet, quadrasonic disk soon will be available, too.

For the audio retailer, who is looking to quadrasonic as a step-up sale, the proliferation of more sound equipment and concepts is as confusing as ever.

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## Audio Magnetics Offers Merchandise Bonuses

CHICAGO — Audio Magnetics Corp., audio and video tape manufacturer, has introduced four special product promotions in conjunction with the Consumer Electronics Show.

According to Ray Allen, sales vice president, the promotions involve cassettes, 8-track cartridges and the company's new Quadrasonic High Frequency (QHF) cassette line.

### The promotions:

—Twelve QHF low-noise, high-density cassettes in choice of 30, 60, 90 and 120-minute lengths packed as a unit in a walnut and plastic furniture cassette console.

—Buy six C-90 cassettes and

receive six plastic mailer boxes in an alligator-grained leatherette storage case.

—Rack-or-stack blank 8-track cartridges, 36 or 72-minute tapes, and a head cleaner in either a blister pack or in a 4 by 12 rack box.

—Buy three QHF low-noise, high-density cassettes and receive one free. An order for 100 QHF C-60 cassettes gives a dealer the option of buying an additional 100 QHF C-60 cassettes packed in shrink-wrapped 4-packs. The 4-pack is available in 30, 60, 90 and 120-minute lengths.

In another development, Audio has appointed Leich Tung & Galmitz as its manufacturer's representative in Ohio.

## Marketing Takes CES Spotlight

• Continued from page 32

moving in many new distribution directions. A tape by mail program for three configurations of software, selling pre-recorded music through non-music outlets serviced by manufacturer representatives and using Electrodyne's Record-A-Tape 8-track dispenser/duplicator are just some of the areas that Ampex is going.

Merchandising at CES will also be emphasized by more accessory manufacturers. For just one example, Robins Industries will show a self-dispensing counter rack for blank cassette. A number of accessory firms, among them Casemakers, will be at the show for the first time.

It's all adding up to expectation that the consumer is going to let go of more money in the second half of '71. A number of tape palay companies have released wide arrays of models al-

ready. In fact, many firms have jumped ahead of CES in product introductions.

The bullish tone was mentioned by Car Tapes' president Jim LeVitus early in June when he announced sales were up 64 percent in the first quarter.

Most manufacturers figure they have the product necessary and that the time for refining it and finding new ways of merchandising it is now.

Thus, refinements such as Motorola's "Quadraline" 4-channel player with a visual adjustment to pinpoint the discrete signals from four speakers.

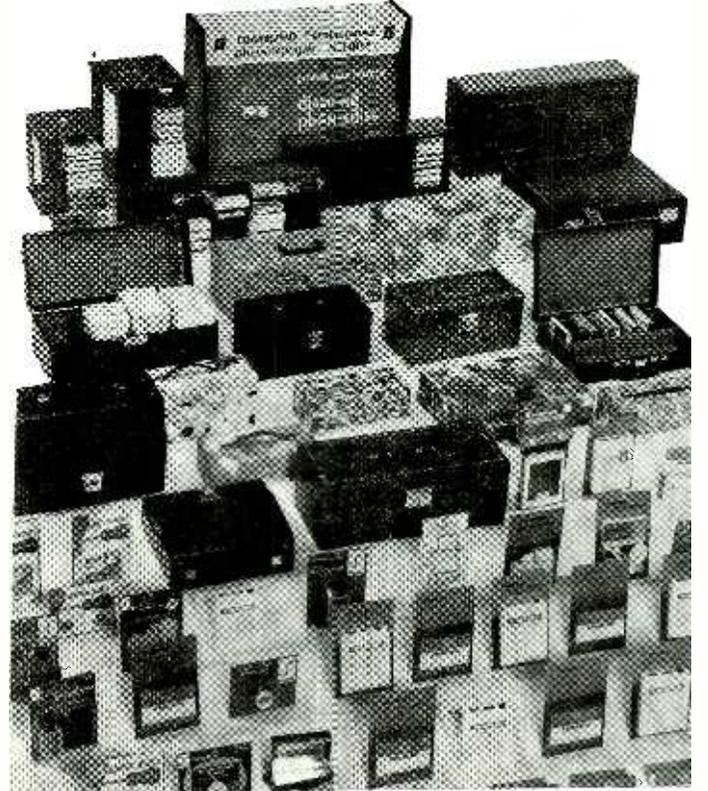
Many firms—particularly smaller marketers of imports—that have held off on quadrasonic and other features, are concentrating on broadening existing lines and focusing more on the component system market. Systems, phono-tape-radio, will be seen everywhere at CES.

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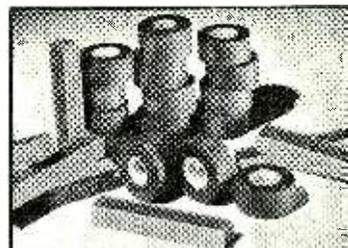
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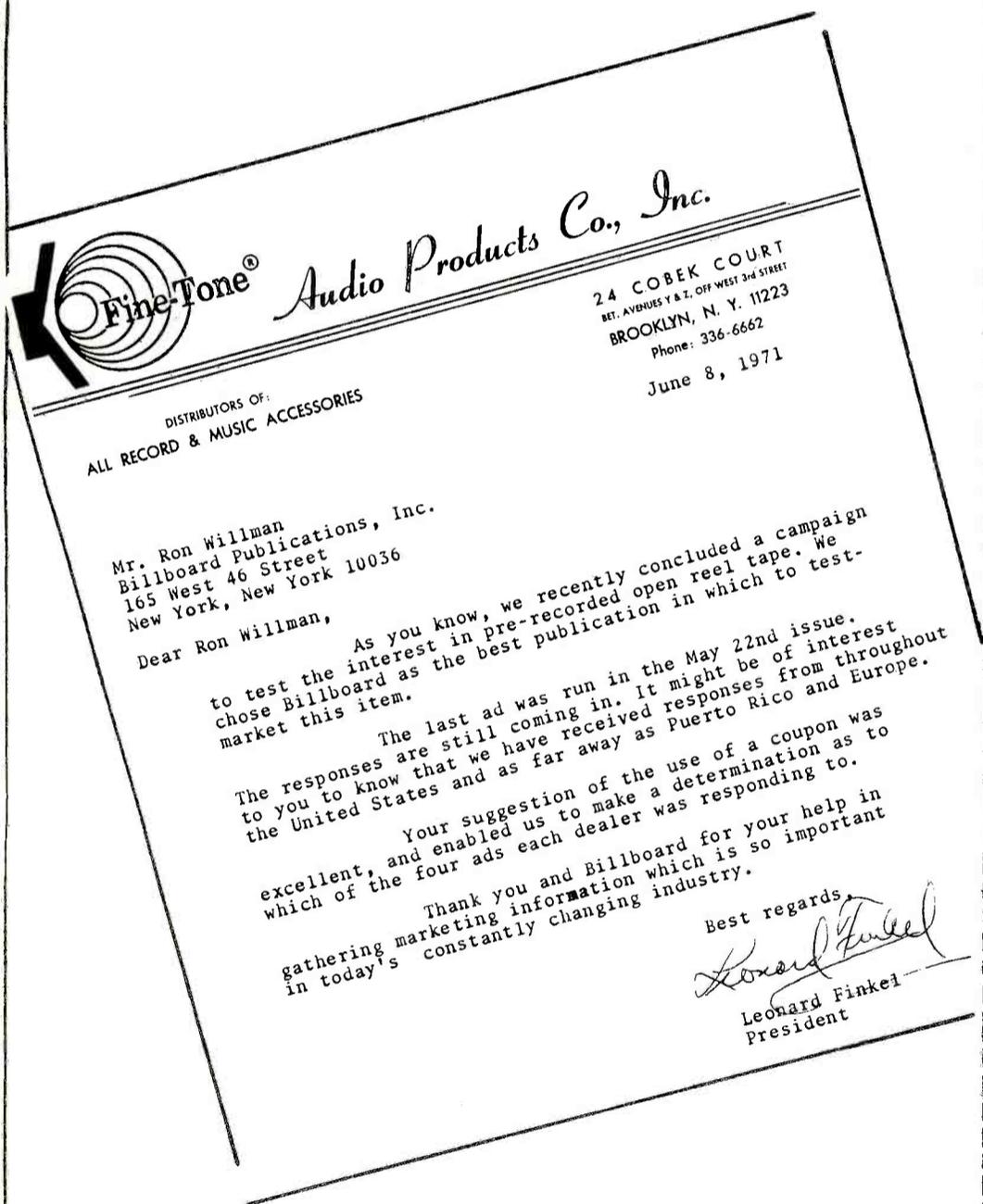
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## Country Sound In Rock Boosts Sale of Guitars

By GEORGE KNEMEYER

LOS ANGELES—Part of the massive increase in the sale of fretted instruments the past year (jumping from \$106 million in 1969 to nearly \$160 million in 1970) can be credited to the reawakening of rock bands to country music. And with the reawakening comes the purchase of acoustic guitars, banjos, pedal steel guitars and dobros to re-create the music.

Several rock groups are currently employing the instruments normally associated with country music. Poco uses a pedal steel guitar, Mason Proffitt uses a pedal guitar, plus an electric banjo. Other groups such as the Flying Burrito Brothers, the New Riders of the Purple Sage and the Nitty Gritty Dirt Band also use banjo or pedal steel guitar.

Acoustic guitars are also used by the country rock groups, as well as others. The softer sound in rock music, sparked by Crosby/Stillts/Nash/Young, James Taylor and Joni Mitchell, also has increased interest in the acoustic guitar. Even the epitome of the hard rock groups, the Rolling Stones, extensively used acoustic guitar on their new album.

Another developing trend among rock groups is the use of instruments normally found only in the classical music halls, especially the violin. Pioneered in 1966 by John Cale, then with the Velvet Underground, the violin, usually electrified, has become an integral part of several groups, notably Seatrain, Curved Air, It's a Beautiful Day and the Flock. A group in Chicago, the McLean-Forrest Stage Group, has carried the concept several steps further, using an eight-piece string section employing four violins, two violas and two cellos. Lighthouse uses a similar concept, but on a smaller scale, employing a string quartet. The Don Ellis band, a longtime innovator in jazz music, recently added a string quartet.

### SPECIAL EFFECTS

## Amplifier Wattage Levels Off

CHANUTE, Kan. — Kustom Electronics, Inc., sales manager Chuck McKinney sees the trend in amplifiers for bass and guitars trending away from the powerful wattage seen a few years ago. But public address systems are going the other way.

A locally based firm, Kustom has just acquired all the stock of Camco Co., Oaklawn, Ill., a maker of drums and drum accessories. The amount of the purchase, in



SEATRIN, Curved Air, It's a Beautiful Day, Flock and many other groups now use the violin. Here, a fifth-grade youngster is learning how to play violin in the classroom. There are approximately 31,500,000 amateur musicians in the U. S., industry surveys show.

JULY 3, 1971, BILLBOARD

## Music Retailers Convene in Chicago

By EARL PAIGE

### Sales Top \$1 Bil

CHICAGO—The nation's musical instrument dealers convening here June 26-29 represent an industry that has for the first time just topped \$1 billion in sales. Fretted instruments, which gain much exposure through recordings, accessories and sheet music paced the 1970 figure of \$1,005,239,000. Over 182 exhibitors will participate in the National Association of Music Merchants (NAMM) show at McCormick Place and activities at the Conrad Hilton convention headquarters. For the first time, NAMM's show will coincide with the Consumer Electronics Show (CES), also at McCormick Place and expected to exceed all records.

Fretted instruments were up 41.2 percent in sales (\$159,910,000) during 1970 and up 51 percent in dollar volume, according to American Music Conference (AMC) figures. Demand for non-amplified instruments paced the surge. The entry into the U.S. of higher quality imported guitars and other instruments was another factor.

Accessories amounted to \$108,400,000 for an increase of 13.5 percent. Sheet music, considered the barometer of the industry, was up 5 percent with sales of \$91,500,000.

Organs registered the highest dollar volume increase ever with unit sales up 5 percent and dollar sales up 1.4 percent. Other categories scoring gains: woodwinds, accordions, and self-instruction aids.

Major trends cited by AMC include an increase in pre-school music activities, a growing interest in music laboratories, more use of cassette instruction methods, growth of the guitar in classrooms, a decline in rock festivals, the wave of "religious rock" music exemplified by "Jesus Christ Superstar," the wave of young marrieds, consumerism and the popularity of acoustic guitars.

## Accessories: Way to Beat Inflation

One way retailers can beat the inflationary influence present in today's musical instrument market is to more effectively market and sell musical accessories, a survey here shows.

Larry Linken, Director of Development and Planning, National Association of Music Merchants sees further gains this year in the area of accessories and small miscellaneous instruments. Sales in 1970 were \$108.4 million, up a healthy 13.5 percent over the previous year.

"With inflation up, the sale of accessories is a tremendous way

to offset the additional 5 or 6 percent inflationary influence some stores are experiencing," said Linken. "Through the use of attractive displays, and a little more sales emphasis, the store is going to bring in more earnings."

Besides the healthy sales in accessories, small instruments also have been moving well. Said Linken: "There's been a great interest in small instruments for pre-school and nursery school children. And besides sales to youngsters, adults are taking an increasingly great interest in musical instruments."

Adult musical groups are getting together in stores. Clubs are being formed. It's not unusual to see four clarinet players come together in a group.

Members of musical groups, particularly in the rock area, also would like to see dealers pay more attention to accessories. Warren Leming, guitarist for Chicago's Wilderness Road rock/satirical group, would like to see stores stock such normally unavailable items as Philips head screwdrivers, guitar gears and bottlenecks for guitars. Dealers might check their neighborhood for custom leather shops and work out a tie-in," he said. "Then when a musician bought a guitar he could be sent, say, down the block for a custom guitar strap."

Leming also feels dealers should stock hard shell instrument cases. "It's silly to buy a good instrument and then keep it in a \$5 case."

As for amp manufacturers: "The amp companies have yet to come out with anything but the traditional grill amp cloth. Some groups want custom covers, and have gone to decorating their amps themselves."

"Groups are becoming very sound conscious," said Maurie Lishon, owner of Frank's Drum Shop in Chicago. "The incorporation of what once were sound effects used in the theater and vaudeville are becoming popular." To this end, Lishon says he receives requests for such sound-makers as anvils, sleigh-bells, cowbells, train whistles, crow calls and wooden ratchets.

"What's significant is that performers are starting to hear various sounds," he explained. "Musicians are augmenting and embellishing rhythms that are already there."

At Sid Sherman Music, Eddie King claims that the shop is "the

### NAMM Sessions

CHICAGO—The anticipated 12,000 to 14,000 delegates to NAMM will be able to attend a number of business sessions conducted by seven industry associations, all at McCormick Place.

Monday's (28) first general members only session will feature management consultant Richard Anderson and four retailers (10 a.m., Lindhelmer room). Tuesday's general session (at the same time and site) will feature Dr. Herbert True, South Bend, Ind., NAMM government expert Roger L. Turner and NAMM president Robert J. McDowell and is entitled "Now—Make It Happen."

Monday's mini-sessions, open to all delegates, will commence at 1:15 p.m. Dr. Tom Gillette's talk on motivating employes will be in Room 20-8W. Mini-sessions will be repeated 3:15-4:15 Monday and again 1:15-2:15 Tuesday.

Other mini-sessions:

"Move More Guitars Through Clinics and Demonstrations" sponsored by the Guitar and Accessories Manufacturers Association, Room 20-4W; "Organ—the Weatherproof Hobby" with developments in the use of cassette instruction, National Association of Electronic Organ Manufacturers, Room 20-1W; "Developing Your Accessories Market" covering the only product group to show continued growth over two decades, National Association of Musical Merchandise Wholesalers, Room 20-5W; "School Music Business Can Be Profitable," National Association of School Music Dealers, Room 20-6W; "In-Store Group Instruction," National Piano Manufacturers Association, Room 20-7W; and "How to Plan Youth Music Competition," American Music Conference, Room 20-3W.

## Hansen in Tune With the Times

NEW YORK—With sheet music sales up 5 percent in 1970 to \$91,500,000, Hansen is keeping in tune by expanding its music service on both the U.S. and foreign levels. A new giant web press will roll shortly in Hansen's London operation to service all of the company's overseas clients. And on the domestic front, Hansen has tied with nine music counters of the Wallichs Music Centers throughout the West.

Hansen's West Coast publishing end will be handled by Stan Halverson, who will also oversee the retail outlets formerly handled by Handleman. In another shift, Buddy Friedlander is being moved to the Nashville, Atlanta, Memphis territories for publisher service. Also, Harold Lane will work from Peoria, Ill., to tie in with the Midwest operation. In New York, Bob Bryan will operate from 1860 Broadway. He will service New York publishers.

Arturo Rainerman will direct the U.K. setup. He was formerly in New York. Aaron Goldmark of the public relations firm of Gold Mark Associates will cover all facets of Hansen's global operation with regular visits.

## Instruction Via Tape Growing

By BENN OLLMAN

MILWAUKEE—Tape cassette music instruction is growing beyond the educational market and beyond instruction, according to Zeb Billings Sight & Sound System's creative director Dorn Younger here. His firm now makes party cassettes and even sing-along Christmas packages.

The firm has programs with nearly all organ companies, is into rhythm packs (both for instruction and entertainment featuring rhumbas, waltzes and so on) and has packages for learning the guitar and piano. Other instrument instruction cassette packages are in the works as are other holiday party entertainment packages.

In many cases the cassettes go along with printed instruction material first pioneered by the firm years ago. Younger said that cassette instruction started in 1961 but has just caught on big in the past year.

## Wives Invited

CHICAGO — Special ladies' events during the National Association of Music Merchants (NAMM) convention, all at the Conrad Hilton, will include a talk by Harold Gortjahn at 1:30 p.m., Monday (28), "Understanding Your Husband's Mantle of Concern." A gin cocktail mixing and tasting session Monday (28), the NAMM down beat jam session at 9:30 p.m. (28) and the general reception at 7 p.m. and NAMM dinner dance at 8 p.m. (29) are other events of interest.



MILWAUKEE dealer John Plimpton selling accessories.

## Educational TV Chief Blasts Kiddie TV Fare

By ELIOT TIEGEL

LOS ANGELES—Children's programming on commercial television is admittedly a ramshackle bundle of cartoons laced with violence. Educators had long bemoaned the lack of instructive programs for kids until "Sesame Street" was introduced last year.

With the current general state of children's programming still very much in a razzle dazzle, sock-em animated state, the potential for cartridge television to act as a new means of beneficial "fairy god-mother" for kids remains one of the media's strong points.

CTV's potential for in-home utilization of meaningful programs for children portends a new area for instruction and enjoyment for moppets.

In a recent speech before the Los Angeles professional chapter of Sigma Delta Chi (the national journalism society), the president of KCET, the education TV channel  
(Continued on page 55)

## CBS Labs Eye New EVR Film

NEW YORK—CBS Laboratories is reported working on a cheaper, grainless kind of film for its EVR system. The film would replace the presently used silver halide type and help lower the cost of half-hour programs for home use.

The new film would allow still finer, denser packing of images  
(Continued on page 55)

## Norelco to Demonstrate U.S. Video Cartridge Recorder

NEW YORK—Norelco will demonstrate an American color version of the Philips European video cartridge recorder at select showings starting next month.

North American Philips, which manufactures products under the Norelco trademark, is changing an electronic module which converts the player/recorder from the PAL European color system to the NTSC system, which is used in the United States.

The first showing is slated for the Norelco Research and Development Center, Briarcliff Manor, N.Y., in July, with subsequent

showings in New York City and in major cities around the nation.

The unit to be shown was among the systems on display at the recent Billboard-VIDCA first international cartridge television conference in Cannes, France.

The unit uses 1/2-inch tape and two concentric reels. The cartridge resembles a paperback book.

Norelco plans to interest TV set manufacturers in adding a video recorder feature into their existing cabinetry on a nonexclusive arrangement.

The basic model, which should  
(Continued on page 55)

## Ampex to Move Division

ELK GROVE VILLAGE, Ill.—Ampex Corp. will move its educational and industrial products division, now located here, to Mountain View, Calif., on Aug. 1. The firm's video institute, also located here will be relocated in Redwood City, Calif. Also included in the move will be the Ampex research laboratory from Los Gatos, Calif., to Mountain View.

According to Ampex's EIPD marketing manager, James R. North, the move is aimed in part at implementing new sales goals for the company's Instavideo cartridge TV system, and EIPD's new line of 1-inch video recorders. "The idea," he said, "is to build branch operations while strengthening distributors selling TV hardware.

As a result of the new changes branch sales administration is now being handled by North's staff. Edward Dietrich, national accounts manager for the division, reports directly to North; while direct sales branches in Chicago, St. Louis, Indianapolis and Detroit report to new Chicago manager, John Keenan, who has succeeded Herb Van Driel, now midwest area manager.

Also included in the far-reaching changes are the Los Angeles and Hawaii branches which reports to North. Carl England is now Los Angeles branch manager; while Hans Krauss as Hawaiian branch manager. Paul Chalfant, western regional dealer sales manager reports to Richard Quaid.

## Membership in VPA Is Jumping

NEW YORK—The Videotape Production Association (VPA) has registered a significant jump in membership. The fledgling organization, which was formed with 14 members in late 1969, now has more than 50 member companies.

The expanded membership includes such key firms as RCA, Screen Gems, the 3M Co., Ampex, Marconi Productions, Technicolor, C MX Systems, Bauer Productions, Computer Image Corp., Lewron Television Inc., MovieLab, World Wide Video Productions, Teletronics International, and Videotape Corp. Pty., Ltd. (Australia).

The VPA membership is completely international in scope, includes technical and production facilities and hardware and software manufacturers. The board of directors include Morton Dubin, president; Lou Lessard, vice president; Tom Belcher, Karl Genus, Ed Grower, Grey Hodges, Tony Masucci and Al Markim.

## 1st Football Screening

ATLANTA, Ga.—The first of a series of football films designed to combine teaching the essential fundamentals of the game along with the excitement and color of National Football League action was screened here June 10 at the National High School Athletic Coaches Association Convention and Clinic.

The films are being produced by the National Football League in association with the Motorola Teleprogram Center. George Allen, head coach and general manager of the Washington Redskins, directed the series.

Nine full professionals are used in the 11 programs to help the high school coach teach his players the proper way to execute the basics of starting, blocking, tackling, throwing, catching. In addition, the NFL game footage shows these basic skills in use in the pro game.

All 26 NFL teams are featured, and they show how the top stars in the game approach the business of professional football.

According to Lloyd Singer, head of the Motorola Teleprogram Center, Motorola will sell a package including its EVR Teleplayer, the 110 minutes of programming in the George Allen series, and a copy of Allen's instructional book "Inside Football," for \$1,695.

## Cartridge Television Gets Flicks For Home

NEW YORK—Cartridge Television, Inc., a subsidiary of Avco Corp., and the U.S. National Bank have entered into a programming agreement which will make 24 feature films available for home use.

The films will be available for rental of about \$3 per showing. Among the films available for rental will be "Stagecoach," "The Long Voyage Home," "Blockade," "Stand In" and "Herman the Rabbit."

The feature movie section of the Cartrivision catalog also includes feature film from United Artists Corp., Avco Embassy Pictures, American International, British Lion Films, Optronics Library and Grove Press, Inc.

## Avco Branch Shares

LOS ANGELES—Following a one-week postponement, the first public offering of shares in Cartridge Television, an Avco subsidiary, went on the market last week. The offering was for 1.1 million shares, with Hornblower, Weeks, Hemphill, Noyes handling the stock.

## See CTV Industry Grossing \$1.825 Billion by 1980

NEW YORK—The cartridge TV industry will gross an estimated \$1.825 billion a year by 1980, according to Morton Dubin, president of the Videotape Production Association.

Basing his assessment on figures released by the NAB, Dubin said that with 330 million hours a day spent in television viewing in this country, the CTV industry could net an estimated \$5 million a day through renting just one hour out of every 60 at a cost of about \$1 per viewing hour.

Looking further at CTV's potential, Dubin said that with the average American home spending about 40 hours a week tuned into some type of TV programming,

cartridge TV programmers could realize some interesting financial figures by copping just one hour of that viewing time.

Pointing out that home movies could be a prime attraction for the videocassette, Dubin said that the projected \$1 an hour income could be doubled through use of the full-length two-hour feature movie.

Revealing that movie house attendance was down by an estimated 45 million from the 1940's, the VPA executive said that with commercial television's 95 percent penetration into the area lost by the movie houses, the CTV industry could look forward to reaching at least 5 million homes from this type of audience alone.

## VRC Names Dr. Smith as CTV Program Pre-Tester

WESTPORT, Conn.—The Videorecord Corp. of America (VRC) has retained the services of Dr. Nelson J. Smith III to pre-test its cartridge TV programs. Dr. Smith is chairman of the Dept. of English and Communication Arts at Sacred Heart University in Bridgeport, Conn.

According to Dr. Stafford L. Hopwood Jr., VRC's president, the

pre-testing of his company's programs will ensure that they meet their stated learning objectives before they are produced in final form for the learners' use.

Dr. Hopwood continued, "Our programming staff has devised an interactive pattern in each program which involves the learner in the total process of learning.

He added, "Dr. Smith will be responsible for pre-testing and suggesting any changes that will result in the learner being led to achieve clearly defined behavioral objectives.

Meanwhile, VRC will offer a series of sixty-five fishing programs on the cartridge TV format, with good reel personality, Gadabout Gaddis, "The Flying Fisherman." The programs will offer viewers a comprehensive guide to fishing in various parts of America, as well as many carefully documented pointers on fishing techniques.

The half-hour programs which have received citations from the U.S. Dept. of the Interior, the American Tackle Association, the Fishing Hall of Fame and the Sport Fishing Institute, were produced by G. G. Productions of Boston, and shot on location in fishing meccas throughout the U.S.

## NAP Names Citron

NEW YORK—North American Philips has assigned Gerald Citron to develop marketing plans, applications and new area usage for its videotape and audio cassette equipment. Citron was formerly involved with the Philips video record cassette unit and he is now overseeing programs for both audio and video products.

## Motorola Shows Cartridge TV Unit To NARAS Meet

LOS ANGELES—The local NARAS chapter provided its members with a look at one of the competing cartridge television systems Friday (25).

Charles Clark, district sales manager for Motorola's EVR Teleplayer operation, demonstrated the unit at a membership luncheon at the Sportsmen's Lodge in North Hollywood. Clark also played several of the programs Motorola has been stockpiling in its catalog.

In inviting its members to the gathering, chapter president Lee Young noted that the program would be of special interest "because as a participant in the recording industry, you may find that your role in it is affected or changed to some degree as a result of the developing videocassette field."

The local recording industry group's CTV program marked its first involvement with the new electronic medium. Heretofore, trade groups in broadcasting and the motion picture industries have held meetings on CTV as a potential new source of revenue and employment in Hollywood.

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# Talent

## Burton, Santamaria & Flack Give Montreux Solid Wind-Up

MONTREUX — Bravura performances by Gary Burton, Mongo Santamaria and Roberta Flack provided the climax on June 12 for the Fifth International Jazz Festival here — a festival which, without any doubt, has established itself as the European "Newport."

Although by June 12 there were still five more days of this marathon musical event to go — wags have been calling it the "Monstrueux" Jazz Festival — the Atlantic evening was undoubtedly the highlight in terms of musical excellence.

Burton set the pace when, after playing two numbers with his former sideman Larry Coryell, plus drummer David Lee and bassist Clint Houston, he realized a long-standing ambition by performing a whole program of eight numbers unaccompanied.

This was supreme musicianship; Burton's flowing legato lines and fantastic fluency on the instrument gave the music a quality of soaring beauty, and his improvisation on the final number, "No More Blues" was nothing short of breathtaking.

In dramatic contrast to the feathery Burton touch, Mongo Santamaria's powerfully percussive group really stoked up the temperature. The superb conga drumming of the leader, plus the thunderous support of Armando Peraza and Steve Barrios had the packed Casino theatre rocking. Quite apart from the irresistible

cross rhythms of the band's percussion section, there is also a high degree of musicianship from the horn players and Eddie Martinez on piano.

### Two Encores

Santamaria was pulled back for two encores, including his famous "Watermelon Man," and then Roberta Flack came on and proceeded to bring the entire congregation under her spell.

The set had a joyful inauguration when an impatient audience began the familiar 11-beat hand-clap figure and had it taken up by Miss Flack's rhythm section, which was powerfully augmented by Aretha Franklin's drummer and bassist, Bernard Purdie and Jerry Jemolt. Roberta appeared, kept the tempo going into her opening number and thereafter kept the audience riveted.

"Bridge Over Troubled Water" was classic in its slow, churchy simplicity; and the dramatically reworked version of "To Love Somebody" was a triumph.

Miss Flack built and built, and finally closed her act with two soulful encores, "Let it Be Me" and "God Bless The Child." The

evening ended in ecstatic joyfulness as she clasped hands with members of the audience and urged them up on stage to groove to the rocking rhythm section. The stage was packed with people in no time and Roberta eventually danced off to rapturous applause.

### Other Highlights

Other highlights of the Festival included the Flying Dutchman night, with Chico Hamilton, Leon Thomas, Eddie (Cleanhead) Vinson and Harold (Jazzbo) Alexander, which went on until 5:15 in the morning, and a superb set by the Festival Big Band conducted by Oliver Nelson and featuring guest soloists Gato Barbieri on tenor and Eddie Vinson on alto.

Also appearing during the week were Ahmad Jamal, the Hampton Hawes Trio, Roy Ayers Ubiquity, the JPJ Quartet, with Bud Johnson — a band which really brought the house down, and the Paul Bley Synthesizer Show. The jazz band contest was won by the Tuohi Quartet from Finland. Britain's Graham Collier Music was second and this British band also won the Press Prize.

MIKE HENNESSEY

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

Decca's Glass Harp are winding up sessions on their next album at Electric Lady Studios, produced by Lew Merenstein. . . . The Beach Boys' new album, due in August, is titled "Surf Up." They appear here Thursday (1) at the International Youth Expo being held at the Kingsbridge Armory in the Bronx, while Alice Cooper performs at the Expo, Monday (5), and Thirty Days Out, Tuesday (29). All three are Warner Bros./Reprise acts. . . . Motown's Valerie Simpson, the composing half of the songwriting-producing team of Ashford & Simpson, makes her TV debut on the "David Frost Show," Friday (2). Her first album, "Exposed," was recently released on Tamla. . . . Fantasy's Creedence Clearwater next come to New York on July 17. . . . Capitol's Bloodrock begins a two-month summer tour, Friday (2), at the Roanoke Auditorium, Va. . . . B.B. King, ABC bluesman, will play at the John F. Kennedy Center for the Performing Arts in Washington, D.C. on Oct. 1. . . . Producer-promoter Howard Stein, has computerized ticket sales through the Ticketron system for his Capitol Theatre in Port Chester, as well as concerts at Gaelic Park, The Ballroom at Manhattan Center and other Stein locations. . . . Capitol's Southern Comfort will tour the U.S. with Warner Bros.' Faces and Deep Purple. . . . Seemon & Marijke have completed their first LP for A&M with Graham Nash producing. The disk is the second from Booker T. Jones' Share Production group. . . . Columbia's Tim Hardin and Chase jazz-rock group play the Museum of Modern Art's "Jazz in the Garden" date, Thursday (1). Elektra's Voices of East Harlem and Capricorn's Jonathan Edwards play the MOMA, Thursday (8), with Country Joe and Milkwood Tapestry coming in on July 15. . . . Milton Lehr, orchestra leader at Tamarack Lodge, Greenfield Park, N.Y., celebrates his 20th anniversary at the resort hotel, Friday (2) . . .

Kim Garfield has joined the N.Y. office of McFadden, Strauss & Irwin public relations as director of press and syndicated. . . . Chuck Wayne plays the Guitar, 51st St. & 10th Ave., till Wednesday (7). . . . Lyricist Norman Gimbel has formed Tony-One Music. . . . The Casinos are back on Starday/King's Fraternity label with "Loving Her Was Easy." . . . Father Norman O'Connor presents the Eddie Hazell Trio in concert, Saturday (3), in Sparta, N.J. . . . Ken Gavin has incorporated into a production firm. . . . Gary William Friedman of "The Me Nobody Knows" appears on WNEW-TV's "Mid-Day Show," Tuesday (29).

MIKE GROSS

#### LOS ANGELES

Chase is a last-minute replacement for Crazy Horse on the upcoming Stephen Stills tour. Stills' next Atlantic LP will be released to coincide with the tour. . . . Three Dog Night has 7,000 reservations for a concert in Dallas later this month without a single ad. . . . Ides of March and Rita Coolidge at the Whisky Wednesday (30) through Sunday. . . . Leslie Uggams will appear at Disneyland for two weeks in August. . . . Faces, Deep Purple and Southern Comfort set for U.S. tour in July and August. . . . The Basil Jovin Show to play one week at the Vandenberg Air Force Base. . . . Ike Cole to play Nashville July 5-17 and Juarez, Mexico, from July 30-Aug. 14. . . . Charlie Byrd to play a month at the Century Plaza's Hong Kong Bar starting July 5. Sonny and Cher currently at the hotel's Westside room. . . . Poco missed three dates recently due to Richie Furay's badly infected throat. . . . Rick Nelson set for the River Oaks Center in Calumet City, Ill., July 20 and the following night at the Oak Brook Center in Oak Brook, Ill. . . . Henry Mancini to tour Japan in September. . . . CaShears to play Juarez, Mexico, through July 10. . . . Solomon

(Continued on page 39)

## Talent In Action

#### CAROLE KING

Carnegie Hall, New York

If James Taylor be the king of soft rock, then Carole King be the queen. But that's as much as the two are related as writers-singers. We already know Miss King to be a superb songwriter. As a singer at Carnegie Hall June 18 she lends her soulful melodies the kind of definitive style which can only be called greatness. Her voice is strong and clear, her enunciation perfect, her presence warm and friendly. And about those songs of hers. . . .

Most of them are about love and longing as a wife and as a mother: "I Feel the Earth Move," "Child of Mine," "Beautiful," "Way Over Yonder," and "Will You Love Me Tomorrow." Her piano is rich, packed with chords and interesting motives that relate to the meanings of the songs and provide harmonically tight counterpoint to her voice and sometimes parallel phrasing. Her piano style is as important as her vocal prowess. The finest quality about her accompaniment is that they are always varied, never too enclosed. She gives the impression of wonderful musical freedom.

After several solos (probably her best efforts), she brought out her string quartet, which she called the Troubadour Four. There was a slight delay due to violist David Campbell's lateness. Danny Kootch played some acoustic guitar, Charley Lasher some bass. A highlight for the audience was the appearance of veteran James Taylor, who sang, among others, "You've Got a Friend" with Miss King. Besides his being there, which is always welcome, he didn't add too much to what was happening musically. In fact, his singing sounded a bit unrehearsed. But the concert was one not to be forgotten.

CHRIS GARTEN

#### NANCY SINATRA, FRANK SINATRA JR.

International Hotel, Las Vegas

The Nancy Sinatra Show is the perfect family show. It is a delightful blending of Nancy, Frank, Sugar Ray Robinson, Hugh Lambert, the Jimmy Joyce Singers and the Muppets.

Frank Sinatra Jr. has come into his own. He is totally, outstandingly good. His voice is strong, clear and the low notes rich. His style is his and his warmth comes across on the big stage. He works beautifully with his sister.

In his solo spot he offered four numbers, two of which, "Spice" and "Black Night," he wrote and are featured on his "Spice" album for Daybreak. The eerie song "Black Night" will spiral him into the ranks of a great songwriter.

Miss Sinatra is a delicate delight. Her singing ranges from an old-fashioned "Who," the sorrowful "Friday's Child," the beautiful "Impossible," to her hit "Boots." Beautifully costumed, her dancing with Sugar Ray is alive while the number with husband Hugh Lambert is lovingly tender.

Lambert, a near genius in the dance department, in producing and choreographing the show has put together an outstanding package. He made the singers look like good dancers, while surprising everybody with his own singing ability. His voice blends well with Sinatra's on "Well, Did You Ever," and with Sinatra and Robinson he comes across in fine style during a comedy number.

With an able assist by the Jimmy Joyce Singers, the Muppets who almost steal the show and the 40 piece orchestra conducted by Jimmy Strange, the Nancy Sinatra Show is a perfect evening of total entertainment.

LAURA DENI

#### GROOTNA

Fillmore East, New York

It's too bad Grootna won't have the chance to work its way from the third floor dressing room at Bill Graham's Fillmore East down to the headliner levels. As one of the last new acts to be spot-lighted at the soon-to-be-shuttered rock palace, the San Francisco-based group exhibits strong appeal in a showcase of hard and soft rock.

(Continued on page 40)

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## From The Music Capitals of the World

### DOMESTIC

• Continued from page 38

**Burke and Redeye** recently played the Pilgrimage Theatre here. . . . **Flash Cadillac and the Continental Kids** helped close the Fillmore West Sunday (27). Group plays the Bitter End West here July 14-18.

**Joy of Cooking** currently recording a new album here. . . . **Fanny** to play with the **Rascals** at the Aquarius Theatre Friday (2). . . . **Ray Peterson** to cut an album for Decca. . . . A&M recently released LP's by **Punch, James Burton, Robin Wilson, Strawbs** and the **Mick Abrahams Band**. . . . **Sunday's Child** recently appeared on "the Ice Palace."

**Traffic** has expanded to seven members. . . . **Kyle** recently appeared in ABC-TV's "American Bandstand." . . . **Lee Michaels** to appear on the **David Frost Show** Wednesday (7). He has also been signed to headline a Faberge Album of the Month's special for August. . . . Friday (9) has been tapped as **Three Dog Night** Day in Atlanta. . . . **KLAC** is presenting the Great Frontier Fair and Expo in Agoura, Calif., for three successive weekends ending July 10-11. . . . **Steve Lawrence** to guest star in "Medical Center" for CBS-TV. . . . **Mel Shayne**, producer of several country shows for Las Vegas hotels, has been named an honorary citizen of the city.

**Patti Page** to guest on **Johnny Mann's "Stand Up and Cheer"** television show. . . . **Clinton Mu-**

sic (ASCAP) and Delancy Music (BMI) have been set up by Pick 'N' Shoal Records. . . . **Roy Clark** and **Sammi Smith** to play the Circle Star Theater in San Carlos, Calif., Sept. 2-5. Date produced by **Mel Shayne**. . . . **Norman Gimbel** to write the lyrics for the title song to the film "Star-Spangled Girl."

### NASHVILLE

**Tony Moon's** group, **The Reason Why**, have been recording at Woodland Sound Studios here for Cavael Productions. . . . **Billy Sherrill**, an engineer for Nashville Audio Recording, is in the process of recording a single himself. The songs, "All It Took Was Your Goodbye," b/w "A Bundle of Rolands and Beer," were written by **Gary Paxton**. . . . **The General Store**, a rock group from Texas, has been at Quadraphonic studios working on a new LP. . . . The Nashville "Recording Industry Summer Seminar" sponsored by NARAS was recently held in Nashville. This same seminar is scheduled to be held in other Music Industry city's throughout the summer. . . . **Lelan Rogers**, president of Lelan Rogers Enterprises has been in Europe arranging the debut of his Electric Fox Recording group, **Nitro Function**. While there Rogers will also be negotiating distribution rights for his three labels, House of Fox, Electric Fox, and House of Gospel.

THOMAS WILLIAMS

## Signings

Atlantic has signed singer-composer **John Prine** with his first single, "Sam Stone." **Jerry Wexler** signed him. . . . Atlantic has also signed the **Enticers**, a soul group out of New Orleans. Their "Story Teller" single was produced and arranged by **Wardell Quezzerque**, and co-produced by the group's manager, **Elijah Walker**. The same duo scored with **King Floyd**.

**Ronnie Milsap**, winner of the Memphis Music Association's "New Talent of the Year" citation, has signed to Warner Bros. His first LP, "Sanctified," will be released in August. . . . **Doc Severinsen** has signed with the William Morris Agency for representation. . . . **Prairie**, six-member rock group from Sioux City, Iowa, has signed to RCA out of Chicago. Their first single is "Give Me a Ride." . . . **Morgana King**, playing opposite Marlon Brando in the movie version of "The Godfather," has signed to Curtom Records in Chicago. . . . **Stray**, a British

(Continued on page 66)

## Alexander, Panos Form Record Co.

NORTH HOLLYWOOD, Calif. —Morey Alexander and George Panos have formed Cherry Red Records. First product will be a comedy album by **Rudy Ray Moore** entitled "The Dirty Dozens."

Alexander was formerly with Kent Records and Panos was formerly national sales manager of Crown Records. The company is maintaining an open door policy to all acts.

Cherry Red Records is located at 7053½ Vineland Ave. here.

## Carmen McRae at Monterey Festival

MONTEREY, Calif. — Carmen McRae is the first artist signed for the 14th annual Monterey Jazz Festival here Sept. 17-19. There will be five concerts: one July

17 and two each on July 18 and July 19.

Season tickets to all five concerts are on sale through the jazz festival, P.O. Box JAZZ, Monterey, 93940.



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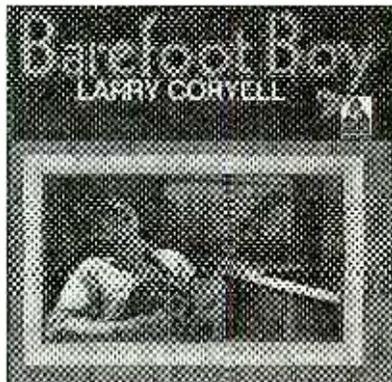
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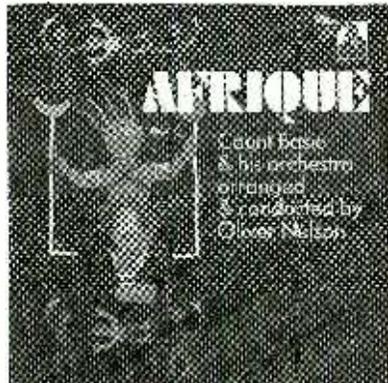
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—Hal Jackson, WLIB

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## Talent

# Talent In Action

• Continued from page 38

With drummer Greg Dewey and Dick Sussman on the electric piano forming a solid framework, guitarists Vic Smith (lead), Kelly Bryan (bass) and Slim Chance (rhythm) hang it all together as Anna Rizzo runs the gamut from a haunting "Full Time Woman" to a jazzed-up "You're Driving Me Crazy." First-nighter nerves had her voice a bit ragged for the "Life of Joy" opener, but by the time "I'm Funky but I'm Clean" followed, she was in good form, really belting it out on a rockin' "Waiting for My Ship to Come In." A foot-stompin' "Road Fever" and another belter, "That's What You Get," completed the well-received set.

After performing together only eight months, mostly in the Bay Area, Grootna already has a first album in the can and is mulling several offers from major labels, manager Trish Robbins reports. After the Fillmore gig, on a bill with the "reformed, original" Moby Grape and Billboard trendsetter B.B. King, group was heading back home for dates that include a big bash following the National Fencing Championships in Berkeley. **STEVE TRAIMAN**

### GIDEON AND POWER

*Bitter End, West Los Angeles*

Gideon and Power is a gospel rock group. Not gospel rock or Jesus rock, but just plain gospel. Each song is about God and His relationship to humans. And the group is possibly the most exciting visual act in contemporary music

since Elvis Presley first shook his left leg.

Gideon is a 30-year-old black ex-Baptist minister and his backing group is five long-haired white kids. The only musical accompaniment is electric bass, piano and occasionally congas. The music is plain handclapping/hallelujah gospel with Gideon preaching his sermons through songs. The sermons are personal experiences on his relation with God with Gideon moving into the audience (sans microphone) and preaching/telling the audience that God is where you find Him, even here June 16. Gideon's voice is extremely powerful and in this small club, the microphone wasn't necessary.

When all the J.C. Superstars, Aqualungs and My Sweet Lords are gone, there will remain Gideon

and Power, still preaching, singing and entertaining. The group is newly signed to Bell Records.

**GEORGE KNEMEYER**

### BOZ SCAGGS

*Civic Auditorium  
Santa Monica, Calif.*

There is only one word for Boz Scaggs and his new group: incredible. Their set here June 11 was an absolute joy to experience.

Scaggs comes on sounding a bit like Van Morrison and the arrangements of the songs (in an r&b format) resemble Morrison. But Scaggs is his own man. The vocals are delivered in a way that makes one realize that Scaggs means what he says. There were a couple of songs he originally did with the

(Continued on page 66)

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# Radio-TV programming

## Atkins Switches 'Boss' To 'Gloss'; KHJ Subs Album Cuts For Oldies

By CLAUDE HALL

LOS ANGELES—The flagship radio station of the Drake-Chenault consultancy—KHJ—has undergone some drastic programming changes in recent weeks. "Boss" radio is just about gone and "gloss" radio is the new thing at the 5,000-watt RKO General Top 40 station which, a few years ago, set off a wave of imitators coast-to-coast. The imitators would hardly recognize the new sound of KHJ today. Some of the programming foundation is still there—such as an image of being the station in town on which to hear oldies (called "goldens" by the staff of KHJ), but even the goldens have been cut back drastically.

First of all, the station has cut back its library of goldens from 1,200 to about 500 super hits, according to program director Ted Atkins. In addition, the station dropped its "Million Dollar Weekend," a five-year feature of the station. Now, KHJ is running a "Solid Gold Sunday." As in the case of the weekend feature, the

Sunday feature consists of a golden every other record. The image of being the station for past hits, however, will be retained via several long-running features which come up several times daily, including the "Hall of Fame," a "Number 1 then and Number 1 now" feature which calls attention to the fact that a record was a hit in the past and is followed by the current No. 1 record in town; and the "Double Golden" feature which has two goldens back-to-back.

All of these features are part of the station's emphasis to maintain a specific identity with its audience.

But, by cutting down on the number of goldens played, KHJ has thus opened up its broadcast time to some extent not only for new records, but also for album cuts.

KHJ has a published playlist of 30 singles. On any week there may be between three and five hit-bound pick records also being ex-

posed on the station. These are the records which KHJ staffers feel have the most pop hit potential.

"Then we have supplementary material such as album cuts and singles which are all exposed, but not as much as the hitbounds are exposed," Atkins said. KHJ plays either one or two hitbounds an hour, depending on the time of day and the number of hitbounds being exposed that week. The album cuts and the extras (singles which the station exposes either because they fit the sound image or as flavor or variety) may vary in number of selections from 20-to-30 each week. Of these, Atkins said that each one would get a couple of plays per day. "Obviously, albums are the big factor today in sales. So we try to survey the top-selling albums in town. From these, we mostly pick the best cuts by ear, but we also seek a consensus on what other stations are playing and this accounts for about 50 percent of the cuts we select."

### Explicit LP List

KHJ maintains an album list which details length of cut, into time, and how the song ends as well as connotes whether song is a ballad or a beat song.

Another change at the station is a sharp cutback in use of jingles. Only six jingles an hour are programmed now. Atkins felt that a cappella jingles may have run their course somewhat.

"Everything is subject to change. We just cancelled the jingles, originated by Joey Reynolds, for example, because we wanted to

(Continued on page 47)



NAT ASCH, general manager of progressive rock station KMET-FM Los Angeles, talks about music trends with the Staples Singers, Stax Records group. From left: Mavis Staple; Asch; Yvonne Staple; manager of the group Ric Gunnell; Cleo Staple, and Pop Staple. The occasion was a party honoring the Staple Singers in Los Angeles.

## Bakersfield Station Goes Where Action Is

ANAHEIM, Calif.—KAFY, Top 40 station located in Bakersfield, Calif., is moving to Disneyland for a full day of broadcasting June 23. KAFY general manager Gary Fuller said that the station would take a news machine, records, cartridge machine, air personalities, and news director—"the works"—for a full 20-hour remote live from the Coke Terrace in Disneyland here.

Air personalities who'll be doing their show from Disneyland include Monty Montgomery, Earl Spencer, Chris Conner, Jerry Clifton, and Joe Fisher. News director Ron Foster will also be on hand.

A highlight of the 20-hour remote, however, will be live performances by Kenny Rogers and the First Edition and a big band, yet to be announced.

Reason for the remote broadcast, according to Fuller, "is so that the KAFY listener will never know what to expect. We keep them curious."

Recently, the station "babysat with a whale"—a remote broadcast. Another day, KAFY broadcast live from Sam's (a baby hippo) pen at the Kern County Zoo. "And one morning before I took myself off the air, I got in a car with a two-way radio and drove around town broadcasting my show from the car at places all over town. I can't claim to be original; Don Sherwood, when he was still at KSFO, San Francisco, once did his radio show from the elevator of the KSFO building. But I think we're the only station on the West Coast with six radio cars that are used. We're there on the spot. We

do things." He spoke of a KAFY salesman, Jon Broch, recently driving by the house that had just burnt down and finding a woman crying and stopping and putting the woman on the air; "no plea, just the story. And that night, the family had a place to stay, blankets and clothes." But the unfortunate thing is that, involved in local projects like this, they never write them down and the Federal Communications Commission never knows about it, he pointed out. In any case, a good radio station that's involved totally in the community, does too many things like this to ever be able to log them all.

### From DJ to Boss

Fuller, who started out as morn- (Continued on page 42)

## KHJ Ratings

Note: Weekly CUME of 1,835,000 in Apr./May ARB is highest ever achieved by the station. These are the shares for the metro area, average quarter hour.

	6-10 a.m.	10 a.m.-3 p.m.	3-7 p.m.	7-mid.
Total	7.0	4.8	6.9	9.0
18-24 men	11.2	9.8	8.0	15.4
18-24 women	15.1	14.6	12.6	19.2
25-34 men	6.4	6.1	4.1	4.0
25-34 women	5.5	3.2	5.8	2.9

## La Paz DJ Targets Youth Mart

By RON SCHLACHTER

LA PAZ, Bolivia—Air personality Raul Novillo receives the Top Billboard hits on a tape from the Voice of America each week but he cannot use them. The reason is that the records have not yet arrived in the Bolivian capital and probably will not arrive for at least a month.

Novillo, who has his "Generacion 2000 (Generation 2000)" show on Radio Altiplano, Monday-Friday at 6 p.m., explained: "Any top hit in the U.S. takes a while to get down here. Bolivia is an isolated country and there's simply a communications barrier. La Paz is not in the mainstream like Lima or Santiago.

"If I played the top hits each week, I wouldn't be reaching my audience because the records would be completely strange to them. Consequently, I wait a month and then give them the big push. However, a record with a Latin beat or flavor, such as something from Santana, will make it down here a lot faster than, for example, acid rock."

Novillo's 20-minute program has a U.S. flair mainly because he

spent five years in the states and had his own show on KSCC, Spokane.

"But the radio format here is completely different, especially in the Andes area," said Novillo. "We don't have the four to six-hour blocks here. One-half hour or an hour would be the longest show, depending on the station. There would be less time for DJ shows on the more popular stations because of the high cost of time."

"Novelas or soap operas are still very popular here. Ladies are the main audience so novelas are more popular because they can sell ladies' items. There is no competition from television because we have TV only in the evenings."

The short time slots also make it difficult for a DJ to establish himself as a personality. Novillo explained: "We can't have personality DJs because of the short time. A half hour is just too short. I do identify myself in my program, but this is the exception to the rule. In most cases, there is no DJ identification."

"Here, the common DJ format is a script. The DJ introduces a song, gives two commercials and then introduces another song. This goes on and on, so the audience gets bored easily."

"Another reason for the lack of real air personalities in Bolivia is the fragmented audience. We have some people who only want folk music, while others will only listen to programs in their native Indian language."

"Here in Bolivia, unlike the States, anyone can be a DJ. No preparation is needed. In the U.S., it's a profession. Here, it's a side job or hobby for many. Of course, the low pay is also a factor."

A typical "Generacion 2000" show consists of five records and a considerable amount of commentary. Novillo always begins his

program with a Top American hit in Bolivia, followed by a Latin hit. On a recent show, Novillo opened with "Candida" by the Dawn and then followed up with Argentinian Leonardo Favia's "Maria Va."

"Following the first two songs, I discuss a news item about teen activities in the U.S. or other parts of the world," said Novillo. "The item could concern university activities or different social groups. The main point is that I am always discussing something constructive, which shows the kids working in their communities."

Following the commentary, the Bolivian DJ plays the top hit sent in by a South American correspondent. The hits are channeled to Novillo by the Voice of America, which receives the hits from top air personalities throughout Latin America. Sometimes the top hit is a U.S. song, while other times it may be Latin or European. On a recent show, the top hit was from Panama and was Spanish singer Julio Iglesias' "Cuando Vuelva Amanecer."

The top South American hit is then followed by another U.S. song and finally a top Bolivian hit, which may be U.S. or Latin. On a recent Novillo show, the closing Bolivian hit was the Dawn's "Knock Three Times."

Novillo, who opens and closes his show with the sound effects of a computer with a little bit of music in the background, aims his "Generacion 2000" at high school and university students. He feels he gets them to listen by discussing what young people are doing in other parts of the world, such as the activities of teens in Peru. Novillo would like to exchange tapes of top hits with a Spanish station in the States. His address is Casilla 95, La Paz, Bolivia.



NOVILLO

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# Vox Jox

By **CLAUDE HALL**  
Radio-TV Editor

First tape in on the annual Billboard Air Personality Competition comes from **Johnny Canton**, WDCY, Minneapolis, but telephone calls have come already from a dozen others who'll be sending in their tapes next week. Remember, the deadline for tapes is July 19; they must be on hand by that date. Send to Claude Hall, Radio-TV Editor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tapes must be unedited (all music included) recorded at 7½ ips, on a seven-inch reel. You can submit up to an hour of your show. Judging will be in three different categories: small market, medium market, large market. The various formats will be judged separately. All entries will be judged on such factors, as originality, presentation of self, presentation of music, presentation of an image for the station, presentation of commercial (if any), production, blending of music, selection of music, voice suitability for format, etc. Best of luck!

★ ★ ★  
**Larry Ryan**, program director of KEEL, Shreveport, is a papa again. A girl, **Casey Cristen Ryan**, New 12. Mother is **Susy**. . . . New lineup at WPLJ-FM, New York progressive station, now includes **Alex Bennett** 6-10 a.m., **Vinni Scelsa** until 2 p.m., **Michael Cascuna** until 6 p.m.; **Dave Herman** 6-10; and **John Zacherle**, who just departed WNEW-FM. New all-night man at WPLJ-FM is now being sought. Drop your tapes on **Allen Shaw** there and make him happy. Incidentally, losing **Bill (Rosko) Mercer** recently and now somber-humored **Zach** can only

hurt WNEW-FM, in my opinion. . . . **John Zaimes** has been promoted to acting general manager of WALL, Middletown, N.Y. He succeeds **James M. Patt**, who has resigned to become manager of operations of WAYK, Lehigh Acres, Fla.

★ ★ ★  
**Mike**: I got 100 similar letters during the week; everybody wants to improve themselves. The problem is to do it with a firm professional foundation. I don't believe that four jobs in two and a half years is the answer. Stability is one of the primary things that an employer considers when hiring a personality. True, a few bouncers have managed to do well; but I've known guys who went up fast and came down just as fast. I personally feel that anyone who wants to build a viable career in radio—for the good of not only himself and his family, but for the radio industry—has to pay some dues. How many hours a day do you work on your show before you go on the air? How often do you air-check yourself to look at your own weak points and try to improve them? How often do you ask your program director for advice about improving your delivery and pacing? How often do you listen to major market personalities? Contrary to rumor, not all major market personalities do good shows every day, but there are many facets of their style, delivery, etc., which you could use on your own show (the idea is not to imitate, but to find something they do well

and try to do it better or different). Enough preaching. I'll retire to my corner and contemplate the use of the fur-lined typewriter ribbon sent to me by **Scott Muni**. Is he trying to tell me something?

★ ★ ★  
Lineup at WGOW, Chattanooga, includes **Bob Todd**, working under the alias de aero of **Chickamonga Charlie**, 6-10 a.m.; **Jim Cooper** until 1 a.m.; program director **Allen Dennis** 1-3 p.m.; **Bill Scott** 3-7 p.m.; **Dave Randle** 7-midnight, and **Rick Peters** midnight-6 a.m. New ratings should be out shortly for the market, according to **Dennis**. . . . **Bob Collier** has joined WDVR-FM, Philadelphia, as 10 a.m.-4 p.m. personality. He'd been at WPIX-FM, New York. . . . **Robert H. Smith**, retired assistant program administrator of WOOD, WOOD-FM, and WOOD-TV, Grand Rapids, Mich., died last week in Kent Community Hospital. He'd been associated with the stations for 41 years as air personality, engineer, producer.

★ ★ ★  
**Charlie Brown** is out of KHEY, El Paso. He's a veteran of Top 40 and country formats. Real professional. Experience includes personality and programming work. Call (405) 848-5908. . . . **Bob Lyons**, national program director of the Group One stations, which includes WAKR, Akron, is hacked about not getting record service from MGM and Motown Records. Here's a station that seems to have pushed CKLW back out of its market. The Jan./Feb. Hooper shows WAKR with a 47.3 7-noon and a 31.5 noon-6 p.m. WSLR has 20.6 and 14.6 in the same periods. WHLO has 5.6 and 10.1. WCUE

# Bakersfield Station Goes Where Action Is

• Continued from page 41

ing air personality on KAFY and grew to become program director, and now, general manager, said the station has a playlist of 60-65 records. Questioned about featuring a long playlist when many program directors believe in a tight playlist, he answered: "How can't you do it? I'm a strong advocate of day-part keying of records. And

has 5 and 5.6. WDBN has 4.1 and 8.2. Last Jul./Aug. CKLW had 1.3 and 2 in those periods and WIXY had 1.6 and 7. These ratings should "convince a record company just how much benefit we could be to them," Lyons says.

★ ★ ★  
**Ron Wolfe**: That was a different Wolfe, I guess, but you Ron Wolfes are much less common than **Johnny Darks**, **Charlie Browns**, and **Buster Thorndikes**. . . . **Ric Johnson** has taken over as program director at WJIC, Salem, N.J.; he'd been with KRZY, Albuquerque, N.M. Lineup at WJIC now includes **Johnson** sign-on to 10 a.m.; **Manning Kimmel** until 1 p.m.; **Bob Cooper** 1-4 p.m.; and **Dick McGuire** until sign-off. **Tom McFadden** and **Wayne Griscom** help out on weekends. The firm plans to put an FM country music station—WNNN-FM—on the air in September. . . . **Rick Crossett**: Thanks for the note; I'll try, okay, whenever you're ready.

★ ★ ★  
Somebody with an ax or hatchet chopped the cable at KGB, San Diego, throwing it off the air about (Continued on page 44)

my instructions to the all-night personality is that I don't want anyone under 18 years old listening to the station. The two most successful recent concerts in town featured the Carpenters and the Blood, Sweat & Tears. Two progressive rock acts failed to draw a large audience. That should indicate where the major audience is today in radio. We're playing on the air what is selling. Now, that can be anything from Ray Price to the Iron Butterfly." But, under these conditions, Fuller believes in a long playlist.

**Jerry Clifton** is music director of the station and screens all new records; KAFY will add as many new records on a given week "as deserve it," Fuller said, "which can mean none."

Fuller thinks, however, that the attitude of many program directors about "not being in business to sell records" is wrong, but agrees with the philosophy. "When you get a call from a mom'n'pop store complaining that by the time they get a record in the store we're taken it off the air you can only tell the store that it's their problem."

And he didn't believe in the theory of programming a radio station based too heavily on local jukebox programming. "Jukebox people in my area tell them that they can't play anything but million sellers. Thus, anyone who follows the jukeboxes in programming their radio station is behind. Because anyone who plays to hear a record in a jukebox is more than likely going to only play something he likes, something he's heard on the air. We still have Danny & the Juniors on the jukeboxes in my area."

June 28, 1971

To All Our Radio Friends:

Summer rolls around again. Fortunately for us summers have always been sensational. Since 1956 with the great "Be Bop A Lula" by Gene Vincent every summer you have filled the airwaves with songs we either published or that were recorded by one of our artists. Such hits as "Spooky", "Stormy", "Walk A Mile In My Shoes", "Traces" and so many more.

Again it looks like a sensational summer with Billboard spotlighting picks on:

"THE MIGHTY CLOUDS OF JOY" by B.J. THOMAS

"POOR LITTLE PEARL" by BILLY JOE ROYAL

"INDIAN LAKE" by FREDDY WELLER

Just released is:

"CHERRY HILL PARK" by DENNIS YOST AND THE CLASSICS IV (this started in the summer for Billy Joe Royal two years ago)

Released this week is:

"STAGGER LEE" by TOMMY ROE (he's had so many summertime hits!)

I wanted to write this letter to say thank you for all summers past and for the Sensational Summer of 71.

Sincerely,

*Bill Lowery*  
Bill Lowery



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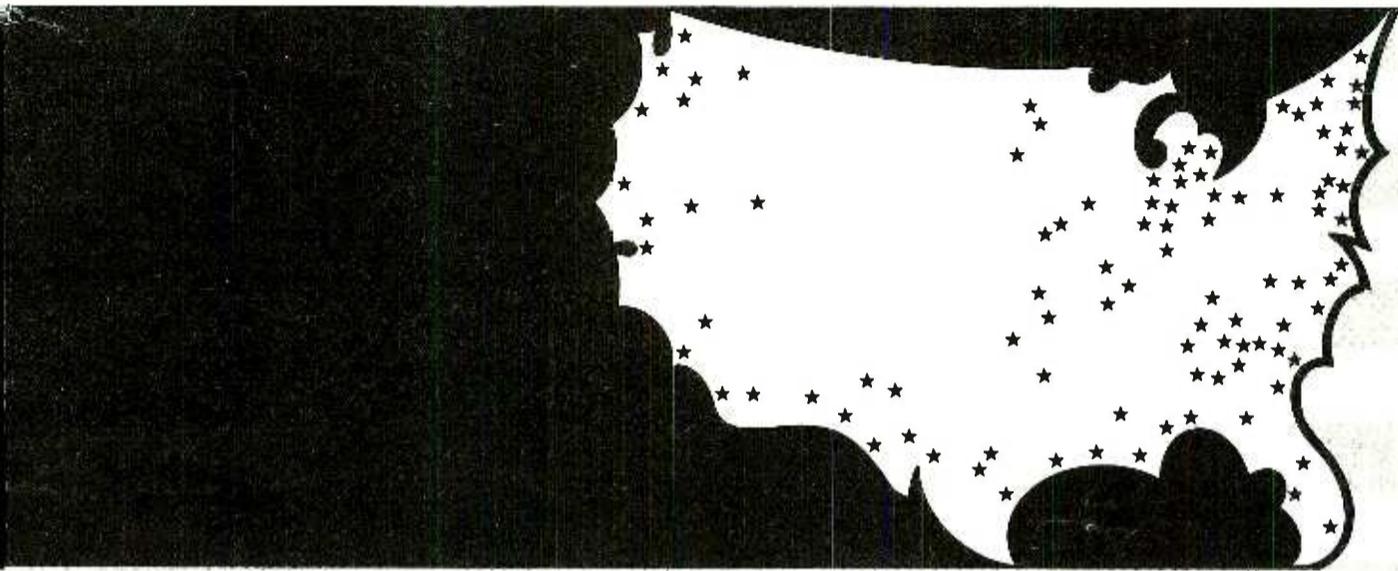
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WMEX Boston	KELI Tulsa	KLBK Lubbock	WJRI Lenoir
WPGC Washington, D.C.	WAMS Wilmington	WISE Asheville	WCSI Columbus, Ind.
KIRL St. Louis	KEYM Wichita	KLOU Lake Charles	WVLD Valdosta
KXOL Ft. Worth	WQDK Greenville	WBEF Marietta	KSGV Guntersville
WCBS Baltimore	WABF Mobile	WBLJ Roanoke	WTAE Tabor City
KNUZ Houston	WVAR Fall River	KIWX Yakima	WBSO Forest City
KJR Seattle	WJVA South Bend	REYR Anchorage	WNBB Woonsocket
KMEN San Bernardino	WNOX Knoxville	WLOX Biloxi	KMEL Wenatchee
WIFE Indianapolis	WORJ Orlando	WABJ Bangor	WHLN Harlan
WCUE Akron	WCHO Johnstown	KBET Reno	KABR Aberdeen
WGH Norfolk	WIST Charlotte	KNQE Monroe	KHLQ Hilo
KISN Portland, Ore.	WERG Raleigh	WERK Muncie	KTOH Lithue
WGTO Tampa	KINT El Paso	WASK Lafayette	KICA Clovis
WNCI Columbus, Ohio	KACY Oxnard	KWFR San Angelo	WLNC Laurinburg
KRIZ Phoenix	WTLB Utica	KNXX Grand Forks	WMVA Martinsville
KTSA San Antonio	WVIC Lansing	WBMJ San Juan	KINY Juneau
WHFM Rochester	KHYT Tucson	KOZA Midland/Odessa	KBTC Houston, Mo.
WDRC Hartford	WTMA Charleston, S.C.	WKDR Plattsburg	KJOC Lethbridge, Alberta
KCRA Sacramento	KAFY Bakersfield	KPLG Bellingham	CHAT Medicine Hat, Alberta
WABY Albany	WFJI Chattanooga	KQWB Fargo	RADIO 610 Port of Spain
WKNX Saginaw	KQEO Albuquerque	WPHM Port Huron	RADIO FIJI Suva, Fiji
KPOI Honolulu	KEYS Corpus Christi	WKLK Keyser	COMMERCIAL RADIO Hong Kong
WNDR Syracuse	WQXT West Palm Beach	KATA Arcata	REDIFFUSION Singapore
WAIR Winston-Salem	KJRB Spokane	WAGM Presque Isle	KLAM Cordova
WORC Worcester	KYNA Des Moines	WTSN Dover	KELK Elko
KOIL Omaha	WIBR Baton Rouge	WTRG Columbia, Mo.	

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## POSITIONS WANTED

I'm sick and tired of stations that pay no more than lip service to news. I'm fed up with stations that do no more than rehash wire copy. I'm infuriated by stations that don't go out and cover significant local news. I'm really disgusted with stations that are so gung-ho about local news that when there is none they lead their PM newscast with five minutes of last night's Boy Scout awards dinner. If you feel like me about these things and can offer an exciting position with a challenge to a guy with four years' heavy experience, a college degree, draft exempt status, and plenty of guts, let's get together. Box 399, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. je26

Progressive Underground Jock. Currently working in New York. Looking to get out of city. 4 years' experience including program director. Draft exempt. Box 397, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. je26

College senior, one year experience as 'progressive' D.J. on 20,000 watt educational station; seeks summer employment. Has good 3rd class license, though any line radio work is acceptable. Box 400, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. jv3

I don't believe in spouting off about how enthusiastic I am and what I can do for your ratings, you've heard it before. All I'll say is that I subscribe to a policy which dictates total dedication to an employer who offers job security and pays a fair, not exorbitant, wage. I'm the former music editor for the overseas weekly newspaper, married, honorably discharged veteran and have eighteen months air experience. I have done morning and afternoon drives in both solo and two man shows and jock either top forty or MOR. I'm ready to relocate and do a job for your station, or die trying. Call Collect: 915 655-7814, or write: Fred Rubenstein (Air name Tony London) 1222 South Abe Street, San Angelo, Texas, 76901. I am not a floater!!!! jv3

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Remember—PEAK PACKS POWER IN THE PROGRAM

CONTACT: Peak Radio Productions, P.O. Box 5, Cheshire, England jv3

Medium or Metro Markets! Forget the modesty . . . I'm good . . . I'm experienced . . . and I've paid my dues. I've been in small market for eight years . . . been station manager and P.D. But want straight announcing job. I'm a Top Forty Jock that knows his audience and knows his music. First phone, veteran; I'm itching for the bigger markets. Currently morning Jock/P.D. in two college market. I'll send a tape that will meet your requirements. No broadcasting school grad. I learned the hard way . . . the right way. I can do it for your market. Salary must be at least \$185 per week. No small markets. Box 402, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. jv3

# Vox Jox

• Continued from page 42

a week ago. Authorities speculate that whoever did it knew exactly where to chop. FBI is investigating. . . . From Eric Norberg, KMBY, Monterey, Calif.: "It appears inadvertently, I've given you a piece of misinformation with regards to Rick Smith's move from KMBY. He has just phoned to say he has changed his mind and has just accepted the all-night show at KRLD, Dallas. He'd been intending to join KQEO and, in fact, they already had printed his name on their survey. I suppose Chuck Logan, KQEO program director, Albuquerque, N.M., will be looking for someone in a hurry now. At any rate, Rick Smith leaves KMBY, Monterey, for KRLD, Dallas."

WHUC, Union Turnpike, Hudson, N.Y. 12534, is a grooving little station that's rocking just up the river from New York City and program director Bud Clayton needs all the current singles he can get; guarantees airplay and a quick report on any action. Also needs oldies. Lineup at the station includes Clayton, Bill Cranney, George Wolf, and Fred Collins. Some album cuts are worked into the format, so here's a station certainly willing to help the record industry by playing new product. . . . Ron Fraiser, air personality on WPOP, Hartford, will have a single out soon—"Same Old Feeling" on Poison Ring Records. Fraiser's biggest hit to date was "Summer Skies" back in 1961 on Ace Records, which sold about 10,000 copies in the south. . . . Richard Booth, program director of KNAK, Salt Lake City, would like Dave Conley to contact him. . . . Tom Campbell, host of "Tom Campbell / Stateside" asks any small market air personality who'd like to guest on his AFRTS radio show to call him collect (he'll tape the bit over the phone and toss it into the show later); phone is 408-289-1111. Use the password, "Carta Blanca."

KVIC, Victoria, Tex., needs a weekend Top 40 air personality. . . . Dick Downes writes: "After a rather abrupt end to my gig at WSAR, Fall River, Mass., I'm now doing mornings and production here at WGIG, Brunswick, Ga. Our new format, tight Top 40 with personality, should give the locals and Miami-bound travelers a

(Continued on page 45)

# Texas Watter Hikes Power

VICTORIA, Tex. — KVIC, a Wendell Mayes station, will increase broadcasting power next month to 1,000 watts, giving the Top 40 station a potential increase in listening audience of another 50,000, according to program director Tony Russell. Parker Humes is general manager of the station. Air personalities include Russell 6-10 a.m., Nick Stevens 10 a.m.-1 p.m., Walter Camp until 6 p.m., and Dave Roberts until midnight. The station publishes a music survey, basing the playlist on area listener requests for the most part.

Top 40 Jock needed for 10,000 Watt 24 hour Fairbanks outlet in the Top Alaskan Network. Must be versatile, read news well, play by play helpful, but not required. Position open for afternoon drive with production and possibly a chance for TV later on. Two or three years experience required. Prefer young man with small or no family. No screamers or floaters. Want away from the rat race and smog? We'll listen. Send tape and full resume to Larry Rhody, P.D., KFAR Box 910, Fairbanks, Alaska 99701. jv3

Wanted: Chief Engineer for a growing small market station in a large chain. Salary open. Contact: Gary Meadows, Phone: (304) 327-6124. jv10

# Daylight Music, Night Talk Hype Miami Watter Ratings

By SARA LANE

MIAMI—"We try to think of ourselves not so much as a middle-of-the-road station, but as one which is 'all over the road,'" said Elliot (Biggie) Nevins, program manager of Miami's WIOD. "Maybe we don't hit the shoulders—heavy rock on one side and Mantovani on the other—but we play virtually everything in between that's tasteful."

All music is scheduled by Yolanda Parapar, music director, "a groovy kind of veteran," Biggie claimed. Miss Parapar has been associated with WIOD for 10 years and auditions each record that comes into the studio. The decision to play or not to play is based on "ear, taste and what's happening."

"If we think it's tasteful, is pleasing to the ears, and is happening, then nine times out of 10 we'll give it airplay," Nevins explained. "We don't close the door on any artist. We just close the door on some sounds. We're looking for something that will entertain the largest number of people in the widest age group of Miami. Right now, we're concentrating on 25 to 49-year-olds more than ever before."

Trade charts are consulted regularly, along with the Bill Gavin report, and are used as a guideline, although Nevins said that WIOD has never played the full Billboard 40 list yet.

Miami is an unusual area in terms of demographic balance with more people, 30 and over, than most markets in the United States, so the age group profile skews older than other metropolitan areas such as Atlanta, Memphis, and New York—but younger than other Florida cities, like St. Petersburg or Tampa. Fifty-one percent of metro Miami's population is between 19 and 49 years old; 13.6 percent are teen-agers, and 35.4 percent are 50 and over. South Florida has over 50 signals, making Miami one of the most competitive radio markets per capita in the U.S.

"We have eight stations enticing kids," Nevins said. "There are very few young people left to lure away, so we have to find all kinds of new ways to attract the young listener from what is as broad a selection of youth-orientated stations as is available in the country. We are looking for other things, aside from music—to interest young people."

In order to attract the elusive youth market, Miss Parapar and Nevins schedule some Chicago; Blood, Sweat & Tears; Carpenters, Lobo, Paul McCartney and George Harrison. "Right now we're heavily programming 'Here's That Rainy Day Feeling' by the Fortunes. And we'll play some Richie Havens, the ones we think will appeal to a broad audience."

Other artists who receive regular airplay include: Tom Jones, Engelbert Humperdinck, Gary Puckett, Bobby Sherman, Jack Jones, Dionne Warwick, Neil Diamond, the Sandpipers, and Andy Williams.

"We're getting more calls now for 'Mozart's Symphony No. 40,'" by Waldo de los Rios, than for any other record," Nevins claimed.

"We have a lot of stations in our area and a lot of pieces of pie to cut up," Nevins said. "When you have a market like this, each station has to search for a specific road in the community."

Up From Ranks  
Nevins joined WIOD, then called WCKR, in 1961 as a disk jockey and announcer. Four years later he became program director. In 1968 he was appointed program manager. He first broke into radio in New York City in 1949 as a 16-year-old disk jockey, after winning a teen-age contest for aspiring announcers. He went to work immediately while continuing his education at New York University.

He came to Miami from New Haven, Conn., after working in radio and television in the New Haven-Hartford area, where he hosted Channel 8's "Connecticut Bandstand."

"I had just received the job as program director for WIOD and was going on vacation when Jim Wesley, vice president and general manager, told me we needed a new format and to do some listening while I was away from Miami," Nevins said. "He was new to the station and anxious to turn it around. I came back with the idea of building a foundation of 'local' broadcasting using top flight local news, editorials on local issues, using local experts who could do 30 to 60-second vignettes on their subject. I went through the community enlisting top flight experts in art, architecture, real estate, even UFO's—anything I thought might interest the listening public. After getting some 30 people together, I asked them to prepare capsule programs which could be sprinkled throughout the regular daytime programs to create community interest." Nevins felt that this sprinkling of local authorities would perk up the station's lagging audience and help involve the community.

"The big trick is," he said, "to keep everything short and lively. Keep it moving. Block programming is as obsolete as a Mother Hubbard. We no longer have 'The Shadow' followed by 'Ellery Queen' followed by another half-hour program. This means that every station has to be an entity unto itself. Stations go around searching for their identity; one of the things leading stations realize is its relationship to the community. We realized it; thus our search for local talent."

In direct contrast to the formats of other stations, Nevins set up "areas" in front of music. He felt the vastness of television needed to be fought off more effectively than just through music personalities—especially during nighttime hours when spot sales for a disk jockey are never spectacular.

"I think you can present two distinct faces to the public," he explained. "The evening image can be talk—if it's the best talk in town. The daytime image may be built around music, news, information and personalities. Radio talk is one development alone. News, music, the people in the community making news, and those who are the heroes of the day form a kind of umbilicus to the community."

WIOD turns exclusively to talk shows from 7 p.m. to 5 a.m., leading off with Larry King in the 7 to 9 slot. "We started off with Larry whose only competition, at that time, was Alan Courtney, at another station. Alan, because he was established with Miami listeners, had the largest p.m. radio audience of any in Florida and he was tearing Larry apart each night."

(Continued on page 47)



YOLANDA PARAPAR, music director of WIOD, Miami, discusses a new album with the station's program director Biggie Nevins. JULY 3, 1971, BILLBOARD

## Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

### HOT 100—10 Years Ago July 3, 1961

1. Quarter to Three—U.S. Bonds (LeGrand)
2. Tossin' & Turnin'—Bobby Lewis (Beltone)
3. Boll Weevil Song—Brook Benton (Mercury)
4. Raindrops—Dee Clark (Vee Jay)
5. The Writing on the Wall—Adam Wade (Coed)
6. Moody River—Pat Boone (Dot)
7. Travelin' Man—Ricky Nelson (Imperial)
8. Every Beat of My Heart—Gladys Knight & the Pips (Vee Jay)
9. Those Oldies But Goodies—Little Caesar & the Romans (Del Fi)
10. Yellow Bird—Arthur Lyman (Hi Fi)

### HOT 100—5 Years Ago July 2, 1966

1. Strangers in the Night—Frank Sinatra (Reprise)
2. Paperback Writer—Beatles (Capitol)
3. Red Rubber Ball—Cyrkle (Columbia)
4. Paint It, Black—Rolling Stones (London)
5. You Don't Have to Say You Love Me—Dusty Springfield (Philips)
6. Hanky Panky—Tommy James & the Shondells (Roulette)
7. Cool Jerk—Capitols (Karen)
8. I Am a Rock—Simon & Garfunkel (Columbia)
9. Did You Ever Have to Make Up Your Mind—Lovni' Spoonful (Kama Sutra)
10. Barefootin'—Robert Parker (Nola)

### SOUL SINGLES—5 Years Ago July 2, 1966

1. Ain't Too Proud to Beg—Temptations (Gordy)
2. Barefootin'—Robert Parker (Nola)
3. Let's Go Get Stoned—Ray Charles (ABC)
4. Cool Jerk—Capitols (Karen)
5. (I'm a) Road Runner—Jr. Walker & the All Stars (Soul)
6. Hold On! I'm Comin'—Sam & Dave (Stax)
7. I'll Love You Forever—Holidays (Golden Word)
8. When a Man Loves a Woman—Percy Sledge (Atlantic)
9. S.Y.S.L.J.F.M. (The Letter Song)—Joe Tex (Dial)
10. Good Time Charlie—Bobby Bland (Duke)

### COUNTRY SINGLES—5 Years Ago July 2, 1966

1. Think of Me—Buck Owens (Capitol)
  2. Take Good Care of Her—Sonny James (Capitol)
  3. The Last Word in Lonesome Is Me—Eddy Arnold (RCA)
  4. Don't Touch Me—Jeannie Seely (Monument)
  5. Evil On Your Mind—Jan Howard (Decca)
  6. Distant Drums—Jim Reeves (RCA)
  7. A Way to Survive—Ray Price (Columbia)
  8. Talkin' to the Wall—Warner Mack (Decca)
  9. Swinging Doors—Merle Haggard (Capitol)
  10. I'll Take the Dog—Jean Shepard & Ray Pillow (Capitol)
- JULY 3, 1971, BILLBOARD

# Vox Jox

Continued from page 44

chance to hear good radio prior to Jacksonville, Fla. We need good record service on everything from the Carpenters to Steppenwolf." Lineup at WGIG includes Downes 6-10 a.m., Steve Bass until 2 p.m., Tim Harrell 2-3 p.m., Chad Chester 3-6 p.m., Lee (Ray Buckholder) Edwards until midnight." And Downes adds that the station is thinking about buying a "sorely needed new jingles package and would appreciate some demos." Downes forgot to tell me who's program director of the station.

\*\*\*  
Ron Shapley has been appointed program director WDOS, Oneonta, N.Y. He says he started at the station three years ago, then left to work at WASA in Havre de Grace, Md., and only returned to WDOS last February. Lineup includes Shapley 6-10 a.m., Tony Angellotti until 2 p.m., Mark Becker 2-6 p.m., and Joe Campbell, 17-year veteran of WDOS, at night. Station plays big band records 8-9 p.m. and there has been good listener response, says Shapley.

... WVMC and WSAB-FM, P.O. Box 553, Mt. Carmel, Ill. 62863, needs MOR and Top 40 records. Lineup includes Dave Hurlbut, program director Dave Kunkel, Dave Rigg, Doug Locke, and Bob Milburn, with Max Armstrong, Gary Decker, and Steve Cruse helping on weekends. ... Jeff Mark will be out of college soon; he has done everything in college radio and even a touch of work at a local station. Seeking a Top 40 or progressive rock deejay job. Write him care of 16 William Court, Far Rockaway, N.Y. 11691. He's 21, college grad, and willing to work for "relative peanuts in almost any capacity."

\*\*\*  
Will Huett, former assistant manager and program director of KCSR, Chadron, Neb., has been named program director of KCOL, Fort Collins, Colo. Max Sydow has been promoted to program director KCSR. John J. Miller, incidentally, is manager of KCOL. KCOL, KCSR, KVSH in Valentin, S.D., and WJAB in Norfolk, Neb., are all part of Beef  
(Continued on page 47)

## WRVR-FM in Sept. Format Changeover

NEW YORK — WRVR-FM, which has prided itself on cultural programs—block style—ranging from classical music to jazz, is switching its format to mostly news and public affairs programming. John Wicklein, a former reporter with the New York Times,

has been appointed general manager. The station is owned by the Riverside Church. Format changeover is scheduled to take place Sept. 26. Only leftover programs on the station will be "The Service of Worship," special musical events of the church, and Ed Beach's "Just Jazz" program.

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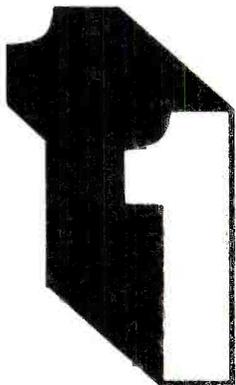
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WDZ/DECATUR KXOL/FT. WORTH KMON/  
GREAT FALLS WGKA/ATLANTA WNDR/  
SYRACUSE WLAV/GRAND RAPIDS WOAI/  
SAN ANTONIO WTAC/FLINT KWBB/WICHITA  
KIXL/DALLAS WBSR/PENSACOLA WNBH/NEW  
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## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"YOU'RE THE  
ONE FOR ME"**  
**JOE SIMON**  
(Spring)

By ED OCHS

**SOUL SLICES:** Remember a group called Sly and the Family Stone? More than a year has stumbled by since Sly Sylvester Stewart crashed out of the scene he created, undoing "Stand," "I Want to Take You Higher" and "Thank You for Letting Me Be Myself," leaving behind a sour trail of no-shows. Then nothing. Sly & the Family Stone will be appearing July 10 at the 14,000-seat open-air Hinchliffe Stadium in Paterson, N.J., their first metropolitan area concert in over six months (they filled MSG last November). Sly recently brought in **Buddy Miles** and **Bobby Womack** to work on his latest album, which he's recording at the Village Recorder in West Los Angeles. . . . Warner Bros. is front-running in the bidding for **Bobby Bland**. . . . You've heard **Santana** and **Mandrill**, now try via England, Africa and the Indies the subtle, down to earth, jazz and rock of **Osibisa**, on Decca. . . . Chimneyville Records of Jackson, Miss., the company that struck gold with **King Floyd's** "Groove Me" and **Jean Knight's** "Mr. Big Stuff" on Stax is out prospecting again with a brand new name, **C.P. Love**. His "I Found All These Things" comes to you via Cotillion. . . . New Esquires from **Bunky Sheppard**: "Dancing a Hole in the World," on the Rocky Ridge label and **MGM**. . . . New **Whatnauts**: "We're Friends by Day," on Stang. . . . From **Dave Prater**, the other half of **Sam & Dave**: "Keep My Fingers Crossed," on Alston and Atco. . . . **Norman Whitfield** is reported in the process of exiting Motown. . . . Polydor is in the negotiations for **Starday/King**, which is up for sale. And that means **Mr. Brown**, whose latest (?), "Hot Pants," might take some of the edge off his "Escap-ism" hit. . . . **Album Happenings:** **Billy Paul**, "Going East" (Philly Int'l); **Soul Children**, "Best of Two Worlds" (Stax); **Staple Singers**, "Make You Happy" (Epic); **Maxine Weldon**, "Right On" (Mainstream); **Chuck Berry**, "San Francisco Dues" (Chess); **Malcolm X**, "By Any Means Necessary" (Douglas); **Kim Weston**, "Kim, Kim, Kim" (Volt); **Osibisa** (Decca); **Ike & Tina Turner**, "What You See Is What You Get" (UA); **Doris Duke**, "A Legend in Her Own Time" (Mankind); **Edwin Starr**, "Involved" (Gordy); **Eddie Floyd**, "Down to Earth" (Stax); **Emotions**, "Untouched" (Volt); **Dick Gregory**, "At Kent State" (Poppy); **Nina Simone**, "Here Comes the Sun" (RCA); **Harold Land**, "A New Shade of Blue" (Mainstream).

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**ON THE HOTLINE:** Add an album to **Donny Hathaway's** pile, his first, "Everything Is Everything," hitting the charts this week. His version, with **Roberta Flack**, of "You've Got a Friend," is growing stronger and headed for the top 10. . . . **New Brenton Wood**: "Sad Little Song (La-Tee-Ta)," on Double Shot. . . . **Elvin Jones**, world's greatest drummer, opened the Museum of Modern Art's "Jazz in the Garden" series last week. A new album is due on Blue Note, with more recording attention to come for Emperor Jones. . . . **Ray Charles** graces the Apollo till Tuesday (29). . . . **Soul Sauce** picks & plays: **Raeletts**, "Leave My Man Alone" (Tangerine); **Emotions**, "If You Think" (Volt); **Frankie Beverly**, "Color Blind" (Gregar); **Notations**, "I've Been Trying" (Twilight); **Margie Joseph**, "That Other Woman" (Volt); **Impressions**, "Love Me" (Curton); **Chuck Bernard**, "I'm Lonely" (Zodiac); **Lee Dorsey**, "Tears, Tears" (Spring); **Barbara Lynn**, "Until Then I'll Suffer" (Atlantic); **Paul Humphrey**, "Funky L.A." (Lizard); **Unifics**, "Dawn of a New Day" (Fountain); **Nolan**, "I Like What You Give" (Lizard); **Joe Tex**, "Papa's Dream" (Dial); **Nu-Sound Express**, "Ain't It Good Enough" (Silver Dollar); **Ralfi Pagan**, "Make It With You" (Wand); **Jimmy Hughes**, "Just Ain't Strong as I Used to Be" (Volt); **Staple Singers**, "For What It's Worth" (Epic); **Tammi Lynn**, "Mojo Hannah" (Cotillion); **100 Proof**, "Driveway" (Hot Wax). . . . **Edwin Starr** wants to revive his own "Oh How Happy You Have Made Me" oldie (he recorded it with the **Shades of Blue**) for his next single. . . . **Kent** will distribute the Earthquake and Gator labels on the Coast. . . . Is the **Glass House's** "Touch Me Jesus" really the **Blossoms**? . . . Atlantic's Greatest Recordings series, which will revive Atlantic's early r&b, features a Drifters album with two previously unreleased cuts, "Three Thirty Three" and "I Should Have Done Right." . . . Breakouts: **Delfonics**, **Staple Singers**, **Fuzz**, **Tyrone Davis**, **Undisputed Truth**, **Four Tops**, **Marvin Gaye**, **People's Choice**, **Dramatics**, **Ronnie Dyson**, **Nite-Liters**, **Lost Generation**. . . . Out of sight: **James Brown**, **Jean Knight**, **Gladys Knight**, **Freda Payne**, **Roberta & Donny**, **Stylistics**, **Isley Bros.**, **Ebonys**. . . . Gospel's great **Marion Williams** will appear at Temple University's Music Festival in Ambler, Penn., August 5. . . . **Weather Report's** Wayne Shorter reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 7/3/71

## BEST SELLING Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	MR. BIG STUFF Jean Knight, Stax 0088 (Malaco/Carallo, BMI)	7	25	43	TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose, United Artists 50721 (Stage Door, BMI)	4
2	4	I DON'T WANT TO DO WRONG Gladys Knight & the Pips, Soul 35083 (Motown) (Jobete, BMI)	5	26	20	ARE YOU LONELY? Sisters Love, A&M 1259 (Defrantz/Monique, ASCAP)	6
3	1	DON'T KNOCK MY LOVE Wilson Pickett, Atlantic 2797 (Erva, BMI)	10	27	—	YOU'VE GOT TO EARN IT Staple Singers, Stax 0093 (Jobete, BMI)	1
4	3	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME Aretha Franklin, Atlantic 2796 (Charing Cross, BMI/Assorted/Parabut, BMI)	11	28	45	PRAY FOR ME Intruders, Gamble 4014 (World War Three, BMI)	2
5	6	SHE'S NOT JUST ANOTHER WOMAN 8th Day, Invictus 9087 (Capitol) (Gold Forever, BMI)	10	29	—	LIKE AN OPEN DOOR Fuzz, Calla 177 (Roulette) (Ferncliff/JAMF, BMI)	1
6	11	BRING THE BOYS HOME Freda Payne, Invictus 9092 (Capitol) (Gold Forever, BMI)	5	30	18	NEVER CAN SAY GOODBYE Jackson 5, Motown 1179 (Jobete, BMI)	13
7	13	ESCAPE-ISM James Brown, People 2500 (Starday/King) (Dynatone, BMI)	4	31	31	OOH POO PAH DOO Ike & Tina Turner, United Artists 50782 (Minit, BMI)	6
8	5	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax-Volt) (Jobete, BMI)	7	32	41	I KNOW YOU GOT SOUL Bobby Byrd, King 6378 (Cited, BMI)	4
9	16	STOP, LOOK & LISTEN (To Your Heart) Stylistics, Avco Embassy 4572 (Bellboy/Assorted, BMI)	6	33	35	DRIVEWAY 100 Proof (Aged In Soul), Hot Wax 7104 (Buddah) (Gold Forever, BMI)	2
10	9	WANT ADS Honey Cone, Hot Wax 7011 (Buddah) (Gold Forever, BMI)	12	34	—	ONE-WAY TICKET Tyrone Davis, Dakar 624 (Cotillion) (Julio/Brian, BMI)	1
11	14	LOVE THE ONE YOU'RE WITH Isley Brothers, T-Neck 930 (Buddah) (Gold Hill, BMI)	3	35	40	I WANT TO TAKE YOU HIGHER Kool & the Gang, De-Lite 540 (Daly City, BMI)	4
12	15	YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway, Atlantic 2808 (Screen Gems-Columbia, BMI)	4	36	34	I NEED SOMEONE Z.Z. Hill, Kent 4547 (Modern, BMI)	7
13	8	NATHAN JONES Supremes, Motown 1182 (Jobete, BMI)	7	37	38	I DON'T WANT TO LOSE YOU Billy Butler, Memphis 103 (Butler, ASCAP)	6
14	10	YOU'RE THE REASON WHY Ebonys, Philadelphia International 3503 (CBS) (World War Three, BMI)	7	38	42	STEP INTO MY WORLD Magic Touch, Black Falcon 19102 (Shotgun, BMI)	3
15	12	I KNOW I'M IN LOVE Chee Chee & Peppy, Buddah 225 (Kama Sutra/James Boy, BMI)	9	39	50	SMILING FACES SOMETIMES Undisputed Truth, Gordy 7180 (Motown) (Jobete, BMI)	2
16	7	FUNKY NASSAU (Part 1) Beginning of the End, Alston 4595 (Atco) (Sherlyn, BMI)	9	40	29	IT'S A SAD THING Ollie Nightingale, Memphis 104 (Grits, ASCAP)	9
17	28	HEY LOVE/OVER & OVER Delfonics, Philly Groove 166 (Bell) (Nickel Shoe, BMI/Nickel Shoe, BMI)	3	41	—	I LIKES TO DO IT People's Choice, Phil L.A. of Soul 349 (Dandelion, BMI)	1
18	17	I DON'T WANT TO LOSE YOU Johnnie Taylor, Stax 0089 (Groovesville, BMI)	7	42	49	YOU GOTTA HAVE LOVE IN YOUR HEART Supremes & Four Tops, Motown 1181 (Jobete, BMI)	3
19	24	YOU'RE A LADY Gene Chandler, Mercury 73206 (Defrantz/Monique, ASCAP)	5	43	—	IN THESE CHANGING TIMES Four Tops, Motown 1185 (Jobete, BMI)	1
20	25	DAY BY DAY (Every Minute of the Hour) Continental Four, Jay-Walking 011 (Soulville) (Mardix/Bon-Jose, BMI)	6	44	—	WATCHA SEE IS WATCHA GET Dramatics, Volt 4058 (Groovesville, BMI)	1
21	21	LANGUAGE OF LOVE Intrigues, Yew 1012 (AA) (McCoy, BMI)	7	45	46	GOT TO GET ENOUGH Roy C, Alaga 1006 (Johnson-Hammond, BMI)	4
22	22	I'VE FOUND SOMEONE Free Movement, Decca 32818 (MCA) (Mango/Run-a-Muck, BMI)	7	46	—	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson, Columbia 4-45387 (Screen Gems-Columbia, BMI)	1
23	19	SPINNING AROUND Main Ingredient, RCA 74-0456 (L.T.D., BMI)	11	47	48	DOODLE OOP Meters, Josie 1029 (Jubilee Group) (Rhineclander, BMI)	4
24	26	SUSPICIOUS MINDS Dee Dee Warwick, Atco 6810 (Press, BMI)	4	48	—	K-JEE Nite-Lighters, RCA Victor 74-0461 (Rutri, BMI)	1
				49	—	MERCY MERCY ME (The Ecology) Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)	1
				50	—	TALKING THE TEEN AGE LANGUAGE Lost Generation, Brunswick 55453 (Julio/Brian, BMI)	1

## 3 Stations Push Promo

HOLLYWOOD—Custom Fidelity Co. has placed its pop album promotion set with WTAC, Flint; KELP, El Paso; and WOHO, Toledo. The two-LP set contains 24 oldies, including such tunes as "In the Summertime" by Mungo Jerry, "Traces" by the Classics IV, and "Venus" by the Shocking Blue. Among stations in the past who've used the same promotion are KEZY, Anaheim; KRUX, Phoenix; and KUDL, Kansas City. Rick Donovan, manager of Special Products Group at Custom Fidelity, also handles promotion. The division also manufactures a record package for country music stations. Each station features its call letters and pictures of its air personalities on the album jacket.



HERBIE HANCOCK, right, chats with NET's "Soul!" producer, Elis Haizlip, at a recent dinner party in the former's honor at the St. Regis Hotel in New York. The occasion was Hancock's opening at the Bitter End, where he performed numbers from his latest Warner Bros. album, "Mwandishi."

Billboard SPECIAL SURVEY For Week Ending 7/3/71

BEST SELLING  
Billboard **Soul LP's**

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	ARETHA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic SD 7205	5	26	38	EARTH, WIND & FIRE Warner Bros. WS 1905	7
2	4	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	3	27	29	ABRAXAS Santana, Columbia KC 30130	38
3	2	MAYBE TOMORROW Jackson 5, Motown MS 735	10	28	18	ONE STEP BEYOND Johnnie Taylor, Stax STS 2030	15
4	3	CURTIS LIVE Curtis Mayfield, Curtom CRS 8008 (Buddah)	6	29	23	MELTING POT Booker T. & the MGs, Stax STS 2035	25
5	5	THE SKY'S THE LIMIT Temptations, Gordy GS 957 (Motown)	7	30	32	SWEET SWEETBACK'S BADASS SONG Soundtrack, Stax STS 3001	4
6	6	IF I WERE YOUR WOMAN Gladys Knight & the Pips, Soul SS 731 (Motown)	7	31	31	PAUL HUMPHREY & THE COOL AID CHEMISTS Lizard A 20106	6
7	11	CHAPTER TWO Roberta Flack, Atlantic SD 1569	44	32	41	SWEET REPLIES Honey Cone, Hot Wax HA 706 (Buddah)	2
8	15	TOUCH Supremes, Motown MS 737	2	33	35	THEM CHANGES Buddy Miles, Mercury SR 61280	25
9	9	ALL BY MYSELF Eddie Kendricks, Tamla TS 310 (Motown)	8	34	33	SPINNING AROUND Main Ingredient, RCA Victor LSP 4412	16
10	7	DONNY HATHAWAY Atco SD 33-360	8	35	30	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell 6060	15
11	8	BEST OF WILSON PICKETT, VOL. 2 Atlantic SD 8290	7	36	27	WORKIN' TOGETHER Ike & Tina Turner, Liberty LST 7650	32
12	12	SECOND MOVEMENT Eddie Harris & Les McCann, Atlantic SD 1583	4	37	—	EVERYTHING IS EVERYTHING Donny Hathaway, Atco SD 33-332	5
13	13	BEST OF CLARENCE CARTER Atlantic SD 8282	6	38	28	BLACK ROCK Bar-Kays, Volt VOS 6011	20
14	14	WHERE I'M COMING FROM Stevie Wonder, Tamla TS 308 (Motown)	9	39	36	MANDRILL Polydor 24-4050	8
15	10	DIANA TV Soundtrack/Diana Ross, Motown MS 719	11	40	37	BACK TO THE ROOTS Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	5
16	16	VOLCANIC ACTION OF MY SOUL Ray Charles, ABC ABCS 726	5	41	42	STRAIGHT LIFE Freddie Hubbard, CTI CTI 6007	14
17	17	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	30	42	45	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	33
18	40	THE RETURN OF THE MAGNIFICENT SEVEN Supremes & Four Tops, Motown MS 736	2	43	43	MESSAGE TO THE PEOPLE Buddy Miles, Mercury SRM 1-608	12
19	19	KING FLOYD Cotillion SD 9047	5	44	34	THIS IS MADNESS Last Poets, Douglas 7 Z 30583 (CBS)	14
20	25	JUST AS I AM Bill Withers, Sussex SXBS 7006 (Buddah)	4	45	46	ALARM CLOCK Richie Havens, Stormy Forest SFS 2024 (MGM)	6
21	22	CURTIS Curtis Mayfield, Curtom CRS 8005 (Buddah)	39	46	—	MONGO'S WAY Mongo Santamaria, Atlantic SD 1581	4
22	26	CONTACT Freda Payne, Invictus SMAS 7307 (Capitol)	3	47	47	STAPLE SWINGERS Staple Singers, Stax STS 2024	15
23	21	B.B. KING LIVE AT COOK COUNTY JAIL ABC ABCS 723	18	48	48	PEARL Janis Joplin, Columbia KC 30322	20
24	20	KOOL & THE GANG LIVE AT THE SEX MACHINE De-Lite DE 2008	21	49	—	LOVEJOY Albert King, Stax STS 2040	1
25	24	DO ME RIGHT Detroit Emeralds, Westbound WB 2006 (Janus)	5	50	—	YOU'RE SO BEAUTIFUL Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. WS 1904	3

## KHJ Subs Album Cuts For Oldies

• Continued from page 41

take the station a little different direction this summer." Atkins said that KHJ always "heavies up" in the summer. "But we are not a hard-driving station. We try to be as professional as possible without shouting at the audience; we try to be mature in our personality approach."

As for jingles, the set now being used by KHJ was created by Motown Records; "We went to Motown Records and asked them to create a concept for us. They built the background tracks in their Detroit studios. We then had a Los Angeles vocal group do the rest of the package. All of this is part of the continuing drive to freshen the sound of the station." Top 40 is always changing and evolving, he said. "The music, to a very big degree, is completely different than it was a couple of years ago . . . largely because the record industry is now coming up with some very sophisticated sounds. Too, the tremendous increase in album sales has affected Top 40 programming; it had to. Singles are still the foundation, but albums are the mass sellers of today. In addition, to a degree music has softened. And, along with the sophistication of the music, the audience has become more sophisticated and can distinguish between good and bad music and are more vocal in their opinion about music both to the radio stations and to the groups that record music."

## 5 People Pick

"The audience is so aware of everything . . . and won't accept anything but the best. Thus, we try to make sure that every selection on the air serves two purposes—records that have a wide mass appeal which any contemporary radio station has to have and also are a part of the sound image we try to create on the air. We really work on the music. We polish the music list all the time. Sharon Nelson, for over three years, has been the music director. She meets with record promotion men on Monday and Thursday. She also is in constant touch with Meridee Herman, the national music coordinator of RKO General. On Tuesday, Sharon and I go into a music meeting to determine the playlist. But there's much more to the music selection: we're fortunate in that we have five people working on the music of the station. There's Bill Drake, head of Drake-Chenault; Bernie Torres of Drake-Chenault; Meridee, Sharon, and myself—all actively looking for product for KHJ. In addition to all the music, I work closely on the nitty-gritty programming details of KHJ with Bill Watson, one of the best programming men in the world. He's national program director of Drake-Chenault"

Air personalities on KHJ include Charlie Tuna 6-9 a.m.; Bill Wade 9-noon; Mark Elliott noon-3 p.m.; the Real Don Steele 3-6 p.m.; Jerry Butler 6-9 p.m.; Pete McNeal 9-midnight; and Johnny Williams midnight-6 a.m. Steele and Williams have been with the station six years; Tuna and Wade four years. This longevity of air personalities helps, Atkins said: "You have a built-in audience identity factor going for you."

Another thing that has changed on the station is that commercials are clustered now. KHJ went to six commercial clusters an hour the first of April.

## DJ Timer

All album cuts are put on cartridges at KHJ, as well as irreplaceable goldens; otherwise, the air personalities work from records. All commercials are on cartridges. The air personalities work with a digital timer clock, punching it at the start of each record (the length of the intro and the total length of the record is before him on a list); this helps in keeping production tight.

Atkins joined KHJ last July; before that he worked as program director of another Drake-Chenault station, KFRC, in San Francisco

and prior to that programmed CKLW in Detroit, then also consulted by Drake-Chenault. He actually started in radio while attending the University of Denver. His first job in 1957 was doing the all-night show on KLAQ, Denver country music station. He worked off and on at several stations in Denver while in school and at one time worked at three different stations at the same time under three different names—he was a newsmen at one station, the all-night personality on another, and weekend air personality on the third station. After Denver, he worked on KCKN in his home town, Kansas City, plus KUDL and WHB. Two years later he returned to Denver as program director of KDAB, a country music station, and was there until 1964 with some time out for the air force reserves. Then he went to KBTR in Denver under Ron Curtis, an MOR station that had just switched to a Top 40 format. Staff of the new Top 40 operation included Dave Diamond, Johnny Williams, Don Armstrong, and Johnny Mitchell. Then Ken Palmer, owner of KIMN in Denver, hired him away.

After his KIMN stint, he joined WOL in Washington, a soul music station, as operations director. A year later he joined the Drake-Chenault operation.

## Vox Jox

• Continued from page 45

Empire Broadcasting. . . WAYE is a progressive rock daytimer in Baltimore, and here is the new staff lineup: General manager Harvey Tate, program director Pete Larkin, Ty Ford from WNAV, Annapolis; Chuck Marrell, and weekend personality Bob Marvel.

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ARB is now going to survey suburban communities; this means that stations like WFAS in Westchester County of New York may soon get a fair picture of their real listening audience. The station basks in one of the highest per capita income areas in the world, but fights all of the signals of metropolitan New York, without penetrating the city itself. There are some very good suburban stations around. Maybe ARB will now be able to show how really influential some of these stations are. Incidentally, I always thought Bobby Lord, WFAS, did a fairly good show. . . Jim Travis has been named program director for KBUC, San Antonio. Andy Jackson will serve as music director of the country music station. The lineup includes George Lester, Jim Travis, Jim Randolph, Andy Jackson, Rocky Davis, and all-night man Tom Wayne. KBUC recently produced an hour documentary focused on the Country Music Hall of Fame.

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Room at the Top, a restaurant-bar on the top floor of a Los Angeles business building, reports that bar business is down drastically since the Drake-Chenault firm moved out. Eddie Clay, waiter deluxe, reports that Bill Drake's favorite drink is Seven and Seven. There is some speculation that the bar business at the Room at the Top was created mostly by record men hanging around the Drake atmosphere. Martoni's, however, is the local record man watering hole and I'll have to get over there one of these days. Wonder if they serve anything as ordinary as beer. Record promotion men, as you probably know, have rather unusual tastes and any place that caters to record men must have some pretty weird potions on hand. Next week, we'll continue this fascinating saga with a story about the favorite drink of either Tom Thacker or Don Graham.

## Hype Miami Watter Rating

• Continued from page 44

It took me over a year, but I finally wooed Alan away from our competitor. He has been with us four years now and has helped our ratings considerably. The two men are complete opposites in their points of view. King is liberal; Courtney, conservative—thereby creating a perfect balance. Courtney's on the air from 9 p.m. to 1 a.m." To round out the nighttime programming, John Eastman recently took over the 1 to 5 a.m. spot.

## Conference Calls

"John does a very loose, friendly, warm show based on listeners' phone calls, along with his special intimate and slightly cerebral brand of music. We set up conference calls to interesting people all over the world whose backgrounds are completely diverse."

WIOD has a nine-man news staff  
JULY 3, 1971, BILLBOARD

with scheduled news on the hour and on the half hour. "However," Nevins said, "we try to break a story as close to the time it happens as possible. The philosophy behind this is the public remembers WIOD as the station which can be relied on to give immediate news."

Obviously, the public concurs with Nevins' thinking. Pulse LQR reports that more of the listening public would turn to WIOD in emergencies than to any other radio station.

Four disk jockeys—Ken Warren, Tom Adams, Bob Gordon and Don Bell take over the daytime programming.

"We have so much going for our audiences—good music, an excellent sports director, Rick Weaver, who is heavily identified in the area; Dick Davis, top Wall Street analyst in the country. We also have a sky patrol manned by two police sergeants who report traffic

conditions during morning and evening rush hours. All this keeps our sound 'local,'" Nevins said.

Another factor in WIOD's success is the unusual rapport among its 52 employees. "I think various stations throughout the country have become so canonized by the public, advertising agencies, sponsors and listeners alike, that one important fact escapes the public view—and that is there is gross unhappiness within the four walls of the station. We all enjoy our work at WIOD. And we enjoy working with one another. I like to think we have the best of two worlds; a happy, contented crew and the No. 1 radio station."

Nevins concluded, "We find we are making a totality out of two pieces of cloth. One is the daytime programming with its music pattern, and the second and somewhat heavier piece is the night talk shows."

# Classical Music

Billboard SPECIAL SURVEY For Week Ending 7/3/71

## BEST SELLING Classical LP's

This Month	Last Month	TITLE, Artist, Label & Number
1	1	<b>TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH</b> Walter Carlos/Benjamin Folkman, Columbia MS 7194
2	5	<b>TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN: WELLINGTON'S VICTORY</b> Various Artists, Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3204
3	6	<b>THE CHOPIN I LOVE</b> Artur Rubinstein, RCA Red Seal LSC 4000
4	18	<b>HOLST: THE PLANETS</b> Boston Symphony (Steinberg), DGG 2530102
5	24	<b>HEIFETZ ON TV</b> Jasha Heifetz, RCA Red Seal LSC 3205
6	2	<b>MASSENET: MANON (4 LP's)</b> Sills/Gedda/Souzay/Various Artists/New Philharmonia (Rudel), ABC ABC/ATS 20007/4
7	23	<b>BACH LIVE AT FILLMORE EAST</b> Virgil Fox, Decca DL 75263
8	8	<b>VERDI: AIDA (3 LP's)</b> Price/Milnes/Domingo/London Symphony (Leinsdorf), RCA Red Seal LSC 6198
9	3	<b>TCHAIKOVSKY: 1812 OVERTURE</b> Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy), Columbia M-30447
10	7	<b>BEETHOVEN'S GREATEST HITS</b> Various Artists, Columbia MS 7504
11	25	<b>GREAT OPERATIC DUETS</b> Placido Domingo & Sherrill Milnes, RCA Red Seal LSC 3182
12	20	<b>BACH'S GREATEST HITS</b> Various Artists, Columbia MS 7501
13	17	<b>TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER</b> Walter Carlos, Columbia MS 7286
14	31	<b>STRAUSS: ALSO SPRACH ZARATHUSTRA</b> Philadelphia Orchestra (Ormandy), Columbia MS 6547
15	12	<b>PUCCINI ARIAS</b> Montserrat Caballe, Angel S 36711
16	10	<b>MAHLER: SYMPHONY NO. 3 (2 LP's)</b> Procter/Ambrosian Singers/Wadsworth Chorale/London Symphony (Horenstein), Nonesuch 73023
17	14	<b>PRIMO TENORE</b> Luciano Pavarotti, London OS 26192
18	9	<b>SOUNDTRACK: 2001: A SPACE ODYSSEY</b> MGM SIE ST 13
19	4	<b>TCHAIKOVSKY: 1812 OVERTURE/ROMEO &amp; JULIET</b> Los Angeles Philharmonic (Mehta), London CS 6670
20	19	<b>MY FAVORITE CHOPIN</b> Van Cliburn, RCA Red Seal LSC 2576
21	13	<b>MOZART: CONCERTOS 17 &amp; 21 (Elvira Madigan)</b> Anda/Camarata of the Salzburg Mozarteum Academica (Anda), DGG 138783
22	16	<b>DONIZETTI: LUCIA DI LAMMERMOOR (3 LP's)</b> Sills/Bergonzi/Various Artists/London Symphony (Schippers), ABC/ATS 200006/3
23	26	<b>MY FAVORITE ENCORES</b> Van Cliburn, RCA Red Seal LSC 3185
24	—	<b>BEETHOVEN: THREE FAVORITE SONATAS</b> Artur Rubinstein, RCA Red Seal LSC 4001
25	—	<b>LOVE STORY</b> Philadelphia Orchestra (Ormandy), RCA Red Seal LSC 3210
26	—	<b>RACHMANINOFF: SONATA IN B FLAT MINOR</b> Vladimir Horowitz, Columbia M 30464
27	32	<b>THE BRAHMS I LOVE</b> Artur Rubinstein, RCA Red Seal LSC 3186
28	35	<b>GREAT OPERATIC HEROINES</b> Montserrat Caballe, RCA Red Seal LSC 3209
29	21	<b>SCOTT JOPLIN: PIANO RAGS</b> Joshua Rifkin, Nonesuch 71248
30	—	<b>PARKENING PLAYS BACH</b> Christopher Parkening, Angel S 36041
31	—	<b>GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS</b> London Festival Orchestra (Black), London 21009
32	—	<b>BRAHMS: PIANO CONCERTOS NOS. 1 &amp; 2 (2 LP's)</b> Rubinstein/Boston Symphony (Leinsdorf), RCA Red Seal VCS 7071
33	22	<b>STRAUSS: ALSO SPRACH ZARATHUSTRA</b> Berlin Philharmonic (Boehm), DGG 136001
34	37	<b>BEETHOVEN: SYMPHONIES (7 LP's)</b> Cleveland Orchestra (Szell), Columbia M7X-30281
35	11	<b>BELLINI: IL PIRATA (3 LP's)</b> Caballe/Various Artists/RAI Orchestra, Rome (Gavazzeni), Angel SCL 3772
36	36	<b>BERLIOZ: LOS TROYENS (5 LP's)</b> Vickers/Veasey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Davis), Philips 6709.002
37	—	<b>BEETHOVEN: TRIPLE CONCERTO IN C</b> Oistrakh/Rostropovich/Richter/Berlin Philharmonic (Karaian), Angel S 36727
38	15	<b>BERLIOZ: REQUIEM</b> London Symphony & Chorus (Davis), Philips 6700.019
39	27	<b>RACHMANINOFF: COMPLETE PRELUDES (2 LP's)</b> Alexis Weissenberg, RCA Red Seal LSC 7609
40	—	<b>THE ART OF JUSSI BJOERLING</b> Seraphim 60168

## A Review of French Disk Scene; Classical Is a Third of LP Sales

By MICHAEL WAY

PARIS—Classical music accounts for one third of all French album sales, although major local recording projects are on a small scale. Pathe-Marconi is the only major to devote a reasonable budget even though the company records the Orchestre de Paris, founded three years ago by the late Charles Munch, former director of the Boston Symphony.

But behind Pathe come a solid, active group of independent companies, all of which record on a

### Met Opera To Produce Own Disks?

NEW YORK—The Metropolitan Opera Co. is planning to produce its own recordings. The move, made because of the decline in opera recordings, is subject to reaching a pact with the American Federation of Musicians, the American Guild of Musicians, and other unions.

According to Max Arons, head of Local 802, N.Y., the union wants to stimulate such a move, especially if the money made by the Met is used to promote additional recordings. Other contractual differences regarding Met recordings are not foreseen. The handful of top operatic personalities still under exclusive contract could probably get major disk companies to give approval for Met recordings. Met recordings at one time were exclusive on RCA Records. However, soaring costs forced the label to go to its overseas studios in Rome.

An agreement was reached recently whereby the unions gave permission for a recording made at the Met, "The Barber of Seville," to be played over Japanese radio.

The AFM also sees revenues in the rights to videocassettes and cable TV performances. This could also be a source of additional income for the Met, which would help encourage more U.S. projects of operatic recordings.

### Discount Records, Angel Push

NEW YORK—Discount Records store in San Francisco, and Angel Records set up an in-depth promotion recently to coincide with Alexis Weissenberg's appearance in San Francisco with Seiji Ozawa and the San Francisco Symphony. A \$5,000 order was written to cover all Weissenberg and Ozawa LP's, and all impact space in the store was secured for the LP's. Also, a display featuring Weissenberg albums was set up in the San Francisco Opera House for future performances.

regular, though smaller scale. Most also represent rich foreign catalogs in France.

The most important of these is Erato, founded by Andre Costellat in 1952, distributed by CED and which sticks to a rigid policy of releasing four new albums per month concentrating on ancient, chamber and contemporary works.

Arion, created three years ago by Ariane Segal and Claude Morel, has a broad-based catalog featuring medieval music, instrumental and folk. Andean music, with Los Calchakis, and the soundtrack of the Stanley Baker-Claudia Cardinale film "Popsy Pop" have diversified Arion's output.

Harmonia Mundi, based at St. Michel de Provence high in the southern Alps, is 11 years old. Founder Bernard Coutaz and artistic director Jacques Meunier have formed a catalog of hitherto unrecorded music, mainly from the Middle Ages. Links with the English Deller Consort, the Arco-phon (Italy) and Balkanton (Bulgaria) labels have fitted in with the firm's general policy of promoting little-known music. Both Arion and Harmonia Mundi are distributed by CBS.

Jean Roire's Le Chant du Monde and Michael Bernstein's Valois companies are in a similar position and regularly earn international credit in the leading French recording grand prix awards. These labels have contributed to the vital continuity of the French music scene.

Their catalogs are rich in French music throughout the ages, displacing the more international catalogs of the major companies, whose output, although based on more popular appeal, has sometimes tended to neglect the highly developed French musical taste.

Three musical associations, with orchestras attached, have done much to the Paris musical scene and all three have recorded considerably—the Lamoureux, Padeloup and Colonne. There is also the Jean-Francois Paillard Orchestra, which has often recorded for Erato, and on the chamber side, the Paris Octet and the French Instrumental Ensemble.

French conductors have scored notable success abroad. After Munch, Paul Paray has led the Detroit Symphony for many years, Jean Martinon used to be with the Chicago and composer-conductor Pierre Boulez can now be said to be France's leading musical influence. Pierre Derveux, Georges Pretre and Charles Bruck all have international recording careers.

Some half-dozen soloists stand out in the world class, perhaps headed by British Decca opera star Regine Crespin, lieder singer Gerard Souzay (Philips), violinist Zino Francescatti (CBS), pianists Alexis Weissenberg (Pathe) and Robert Casadesu (CBS), and the veteran cellist Paul Tortelier. The much-loved pianist Samson Francois died last year after completing Ravel's integral piano works.

The flute and the organ have remained close to the romantic French music heart. Jean-Pierre Rampal, who records for Erato, can be considered as one of the world's leading flute exponents and at the organ, the late Marcel Dupre, Jean Langlais and Andre Marchel are in top international class.

France's leading woman organist Marie-Claire Alain (Erato) has recorded the integral works of both Bach and Buxtehude, and Michel Chapuis has done the same for Bach on the Valois label. Erato is represented in the United States by the Musical Heritage Co., CBS and Nonesuch.

Electronic music, so closely connected to modern advances in both pop and jazz, has wide support from the young, with Greek-born Yannis Xenakis having scored international success, and Pierre Henri, who has recorded with the Spooky Tooth pop group.

### Cincinnati Spectacular

CINCINNATI—The Cincinnati Symphony Orchestra presents its second symphonic spectacular at the new Riverfront Stadium, Monday evening (5) under sponsorship of Shillito's, a leading department store here. The initial event held last Labor Day attracted a surprising 24,200, with tickets scaled at \$2 for adults and \$1 for kiddies, and brought inquiries from other symphony groups planning similar events, notably Pittsburgh which plans a like venture this summer.

The adult admission has been raised to \$3 for the July 5 event, which is expected to attract more than 30,000. If this materializes, a second spectacular is contemplated for Labor Day, with Johnny Cash and James Brown mentioned as possible guest artists.

The July 5 program will again feature the full 95-member orchestra, under the direction of resident conductor Erick Kunzel, and a return of piano virtuoso Van Cliburn plus Cincinnati Bengal's football star Mike Reid as guest narrator.

### 32G Donated to Haydn Institute

HANOVER—So that the publication of the complete works of Haydn should continue, the Volkswagen Foundation has donated \$32,700 to the Joseph Haydn Institute, Cologne.

One hundred volumes are planned for publication. Thirty-eight have been edited. They preserve the original text and versions by the composer.

The work of the Institute is being based upon a unique collection of microfilms containing copies from over 200 libraries and archives worldwide.

JULY 3, 1971, BILLBOARD



DISPLAY OF promotion at Discount Record store in San Francisco. Push coincided with appearance by Angel Records Alexis Weissenberg and by Seiji Ozawa with the San Francisco Symphony.

# Gospel Music

## Natural Sound Studio Draws Groups From Across the U.S.

BY EARL PAIGE

RACINE, Wis.—Natural Sound Recording Studio here is turning this city into a gospel music center. Groups from all over the country are coming here to be recorded. Owner Robert Meltesen offers a special rate for gospel groups. But one suspects that people respond to the feeling he generates and are perhaps a little charmed by the fact that Meltesen's studio is in a converted chicken house on a farm near here.

Meltesen, who started tinkering around with recording equipment as a hobby in 1950, is now nearly full time into the business. He has an associate, Lloyd Dismore, also long experienced in audio engineering.

About that chicken shack. Well, to begin with, it's located on his farm, so it's very convenient. He said he likes the solitude and can concentrate on mixing and the dozens of processes necessary to turn out top albums and tapes. The studio is neat inside, wall to wall carpets, if you can picture that in a hen house.

The actual gospel recording sessions are conducted in two churches here: the Nazarene and First Assembly. Each offers an organ, piano, spacious facilities and reasonable acoustics, he said.

Meltesen's rates are such that the Living Sound of Oklahoma obtained 2,500 LPs for around \$2,400—a complete package deal that included recording, album cover art work, liner notes and so forth. He said the sale of the albums paid for the group's African tour this year.

Natural Sound has recorded Night of Music, Gospel Travelers, Uplifter Quartet, Gospel Starlighters, Lundstrom Team, Weatherford Quartet, the Spurrilows and just recently the label's first black gospel group, also called the Gospel Travelers.

### One Song

Living Sound recorded one song that Meltesen believes might become a pop hit. Entitled "Happy Side of Life," it runs 2:30 minutes and combines a contemporary rhythm with an almost rock beat.

The careful attention and patience Meltesen lavishes on projects is apparent when he describes the Living Sound session. He started recording at 9 a.m. and the session went clear into the next morning.

Along about 2 a.m., the group became sort of euphoric, if listening to the tapes is any indication. All young people, the group performed a popish version of "Wings of a Dove," with deliberate off-key vocalizing and just plain clowning around.

They even kidded about "keep-

ing those cards and letters comin' in," and, as Meltesen put it, "let their hair down a little."

Meltesen shoots his own album cover photographs, too. For Living Sound, he poses them near a river and allowed the girls to dangle their feet in the water (the photo was cropped off, however, so that this little effect isn't apparent on the cover).

### A Technique

Recording gospel groups was once more of a challenge for Meltesen, but not anymore. He has developed a technique of going direct into the recording equipment wherever possible. Special hook-ups allow for a line to be split as it comes out of the microphones—one going to the group's PA system, the other into Meltesen's recording equipment. All instruments are linked direct into the recording equipment, with the possible exception of drums and piano (and sometimes not even in these cases).

Meltesen has apparatuses for linking as many as 17 microphones to his equipment. Of course, the job is far from over when Meltesen leaves the group and the church. He performs all kinds of magic with his mixing equipment out there on the farm in that chicken house. But his business is growing so fast, he said, that he may have to move to larger quarters. The farm is up for sale.

## Word Expands To Top 40, EL

• Continued from page 1

is appealing to them. The sounds that reach the young people are really the same, and now so much of the secular music has obviously message lyrics."

McCracken said the kind of message Word is trying to communicate is "one that they are interested in and want to hear, if it is current and in their language—lyrically and musically."

He pointed to the recent proliferation of songs on the charts which have centered on a spiritual message of Jesus Christ. Because producing contemporary religious music is not new to the company, the move into these areas was a natural decision.

"This is something we have moved into gradually, because we have seen so many changes in attitudes toward message lyrics and religiously-oriented music," McCracken said.

The first release for the top 40 market will be "I Need You Every Hour," recorded by Ray Hildebrand, known best for his appearances in the Paul and Paula duet several years ago and his MetroMedia release of "Mr. Balloon Man." The single will hit the market June 30, and its release will coincide with several promotional appearances scheduled for Hildebrand in Augusta, Ga., Cincinnati and Kansas City.

Word plans to records its own establish artists with selections for the charts, as well as adding new artists. One new personality will be Randy Matthews of Cincinnati. Matthews, a composer and performer, has recorded the LP "Wish We'd All Been Ready," scheduled for immediate release.

McCracken said that Word has an effective sales force to give the company strong distributor representation.

"This puts us in a good position to get our products distributed and also played on stations," he added. "Also, we are prepared to ship fast-moving popular records from our warehouse in Winona Lake, Ind."

## Country & Gospel Fest For Georgia July 4th

NASHVILLE—Sounds of Nashville, an international country and gospel music festival, has been scheduled for the Macon, Ga., Coliseum for the July 4th weekend.

It will be the first sundown-to-sunup show ever shown in Macon. Sponsored by the Fraternal Order of Police, there will be a fireworks display, a flag parade, and other happenings.

Put together by veteran gospel entertainer Wally Fowler, the festival will include the Mayor of Macon, Ronnie Thompson, who himself will record a live album of gospel music during the affair.

Headlining the country acts will be Hank Williams Jr., his en-

tire show, Carl Smith, Lois Johnson, the Duke of Paducah, Rusty Adams, and Doyle Holly.

Fowler will head the gospel singing portion, with his nine-piece band including horns. The vocal background will be provided by the Harmonettes and the Peck Sisters. The Oak Ridge Boys, voted the top gospel male quartet of 1970, will perform, along with Lois Jane, Hovie Lister and the Statesmen, the Blackwood Brothers, and others.

The live LP by Mayor Thompson will be done with Fowler. Giving the program a Latin flavor will be the Latinos from Mexico.

A state-wide talent contest also will be held one hour before the all-night program begins.



JERRY GOFF signs a contract to be represented in bookings by the Don Light Talent Agency. It's part of a newly formed gospel group known as Jerry and the Singing Goffs. With Goff, seated, is Herman Harper, general manager of the Light Agency.

# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	1	2	3	TITLE—Artist, Label (Dist. Label) (Pub., Lic.)	Wks. On Chart
1	1	2	2	IT'S TOO LATE Carole King, Ode '70 66015 (A&M) (Screen Gems-Columbia, BMI)	7
2	2	1	1	RAINY DAYS & MONDAYS Carpenters, A&M 1260 (Almo, ASCAP)	8
3	4	9	29	HE'S SO FINE Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	4
4	5	7	15	DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds, Dunhill 4276 (Cents & Pence, BMI)	5
5	9	22	27	LOVE MEANS (You Never Have to Say You're Sorry) Sounds of Sunshine, Ranwood 896 (Bon Ton, ASCAP)	12
6	3	3	3	FOLLOW ME Mary Travers, Warner Bros. 7481 (Cherry Lane, ASCAP)	9
7	7	8	13	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon, Elektra 45724 (Quackenbush/Kensho, ASCAP)	10
8	8	11	22	HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes, Capitol 3086 (January, BMI)	6
9	6	6	9	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	7
10	12	23	—	TAKE ME HOME, COUNTRY ROADS John Denver, RCA 74-0445 (Cherry Lane, ASCAP)	10
11	13	15	21	INDIAN RESERVATION Raiders, Columbia 4-45332 (Acuff-Rose, BMI)	6
12	11	4	4	I'LL MEET YOU HALFWAY Partridge Family, Bell 996 (Screen Gems-Columbia, BMI)	8
13	17	—	—	TALKING IN YOUR SLEEP Gordon Lightfoot, Reprise 1020 (Early Morning, ASCAP)	2
14	20	21	40	SATURDAY MORNING CONFUSION Bobby Russell, United Artists 50788 (Pix Russ, ASCAP)	4
15	18	—	—	YOU'VE GOT A FRIEND James Taylor, Warner Bros. 7498 (Screen Gems-Columbia, BMI)	2
16	26	26	37	NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends, Atco 6804 (Metric, BMI)	4
17	23	27	—	IF NOT FOR YOU Olivia Newton-John, Uni 55281 (MCA) (Big Sky, ASCAP)	3
18	10	10	20	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 12300 (Sunbeam, BMI)	5
19	19	25	25	NEVER CAN SAY GOODBYE Isaac Hayes, Enterprise 9031 (Stax/Volt) (Jobete, BMI)	5
20	27	32	—	DRAGGIN' THE LINE Tommy James, Roulette 7103 (Big Seven, BMI)	3
21	29	38	—	SUMMER SAND Dawn, Bell 45107 (Pocket Full of Tunes/Saturday, BMI)	3
22	24	—	—	LAST TIME I SAW HER Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	2
23	16	16	12	I DON'T KNOW HOW TO LOVE HIM Helen Reddy, Capitol 3027 (Leeds, ASCAP)	7
24	38	—	—	HOW CAN YOU MEND A BROKEN HEART Bee Gees, Atco 6824 (Casserole/Warner/Tamerlane, BMI)	2
25	32	35	38	MOZART SYMPHONY NO. 40 IN G MINOR Waldo de los Rios, United Artists 50772 (Morro, BMI)	4
26	31	—	—	I LOVE YOU LADY DAWN Bells, Polydor 15027 (Martin Cooper, ASCAP)	2
27	40	—	—	MIGHTY CLOUDS OF JOY B.J. Thomas, Scepter 12320 (Low-Sal, BMI)	2
28	15	5	5	THE DRUM Bobby Sherman, Metromedia 217 (Wren/Viva, BMI)	9
29	14	12	14	LIGHT SINGS Fifth Dimension, Bell 999 (Sunbeam, BMI)	7
30	30	34	—	CAN'T FIND THE TIME Rose Colored Glass, Bang 584 (Screen Gems-Columbia, BMI)	7
31	34	40	—	SIX WEEKS EVERY SUMMER Vikki Carr, Columbia 4-45403 (Con Brio, BMI)	3
32	39	—	—	RINGS Cymarron, Entrance 7500 (CBS) (Unart, BMI)	2
33	28	28	35	SUMMERTIME Herb Alpert & the Tijuana Brass, A&M 1261 (Gershwin/New Dawn, ASCAP)	5
34	—	—	—	HILL WHERE THE LORD HIDES Chuck Mangione, Mercury 73208 (Rahaba/Roosevelt, BMI)	1
35	33	18	18	LET ME BE THE ONE Jack Jones, RCA 74-0475 (Almo, ASCAP)	7
36	—	—	—	LAZYBONES Jonathan King, Parrot 3027 (London) (Southern, ASCAP)	1
37	—	—	—	WONDER Miss Abrams & the Strawberry Point 4th Grade, A&M 1263 (Oh Boy, ASCAP)	1
38	—	—	—	RAINY JANE Davy Jones, Bell 45-111 (Screen Gems-Columbia, BMI)	1
39	—	—	—	THE CITY Mark-Almond, Blue Thumb 201 (Paramount/Dot) (Irving, BMI)	1
40	—	—	—	LOSING MY MIND Al Martino, Capitol 3120 (Valando, ASCAP)	1

Billboard SPECIAL SURVEY For Week Ending 7/3/71

# Country Music

## Chiefs of 2 States Into Colorado Hall of Fame

DENVER—The Colorado Country Music Federation inducted governors of two states into the Colorado Hall of Fame during its convention here last week.

Gov. John Love of Colorado and Gov. Robert Docking of Kansas were cited for their contributions to and support of country music. Others named to the state's country Hall of Fame were the

Billy Coles of Nashville, and record artist Patsy Montana.

Special awards were given to Curley Rhodes, Cedarwood Publishing Co., Nashville, and Bill Williams of Billboard.

More than 200 attended the three-day parley of Seminars, meetings of writers-and-publishers, and of shows which featured new and established talent, most from the west. Canadians were repre-

sented for the first time this year. Neil Arthurs, a Canadian artist, presented the Canadian flag to the convention.

Gladys Hart, director of the CFM, was given special awards by Cole and by Marv Hoerner, an Illinois manager-agent, whose talent was represented here.

Hap Peebles, veteran promoter, was honored for 40 years of service to country music, and Chaw Mank of Illinois, was cited for his 43 years in the field.

Working primarily with the help of Phillip Brewer of KUAD, in Windsor, Colo., Mrs. Hart put together the convention which culminated with a Saturday night banquet at which the first move toward building a Hall of Fame structure was announced. A cornerstone was auctioned, purchased by artist Randy King. Two record companies, Mountain and Blueboy, made substantial contributions.

Among the artists or groups performing at the festival were The Four Hearts, the Rough Riders, Bobby Williams and the Nebraska Playboys, Bill Clossey and the Sounds Unlimited, Patti Gallagher and the Showdowners, The Rebels, Phillip O'Brien, Jan Hurley, Rosco Cobb, Tom Dailey, Mary Beth Brookins and Buddy Wallace and Hank Lindsey, the latter two from Detroit.

Jim Peters was talent coordinator and Glen Brookins acted as stage manager. Billy Cole was emcee.



BILLY EDD WHEELER gets ready to tape his first hour-long special "Country Suite" at WSIX-TV in Nashville. Syndicated sales manager Gerald McNulty and Teleprojects President Bill Ward look on.

## Curb Inked by Lee Agency

NASHVILLE—Mike Curb, director of the Mike Curb Congregation, and three strong country acts have signed exclusive booking contracts with the Buddy Lee Agency here.

The country acts joining the agency are Penny DeHaven, United Artists; Billie Jo Spears, Capitol; and the team of Leon Ashley and Margie Singleton.

This brings to more than 60 the number of acts now in the Lee agency.

The Mike Curb Congregation has released four top-selling LP's on MGM. The organization will continue to make its base in California, but all of the booking will be handled here.

Miss DeHaven is shooting a movie in Hollywood. She has had numerous chart records, as had Miss Spears. Ashley and Miss Singleton, his wife, both of whom have recorded hit tunes, have given up their agency to become part of the Lee roster.



DAVID HOUSTON presents a copy of his Epic recording "Nashville" to the city's Mayor, Beverly Briley, who made Houston an honorary citizen of Nashville. Left to right are Tilman Franks, Houston, Mayor Briley, Don Wayne and Early Williams, of Tree Publishing.



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# Mercury's Move to New Studios Pays Off in Giant Chart Action

NASHVILLE—Mercury Records country product, since its move to the Metropolitan Music studios, has soared on the chart.

From May 22 through June 19, for example, the nine Mercury artists produced by Jerry Kennedy have been in the Billboard charts on 39 of 44 possible occasions, or 89 per cent.

Jerry Lee Lewis was in all five weeks, four of those weeks in the top 10. Faron Young also made it for all five of the weeks, all five of them in the top 20. Roger Miller matched that figure. Bobby Bare was in five weeks also, as was Patti Page. Tom T. Hall was in four of the five weeks, Roy Drusky once, and Dave Dudley all five, again all in the top 20.

Other artists under contract to Mercury and produced by Kennedy did not have new records on the market during that period. One is Lynda Gail, whose new record is just out; another is Norro Wilson, who had not recorded since last October but who, too, now has a new release.

The new Wilson and Drusky singles have been given Billboard picks to reach the top 20.

The label has hit a winning combination with Kennedy and engineer Tom Sparkman, who manages the studio. Mercury shares the building with Metropolitan, and has a close working arrangement. Sparkman engineers all of the Kennedy sessions. The studio has been in operation only 11 months, but had records (by Mercury) on the charts within a few weeks after production began.

The success story spreads to albums as well. In the same weeks

mentioned, Young, Drusky and the Statlers had LP's on the chart for each of the five weeks.

In the last Billboard charts, five of the Mercury singles were still in the top 20. Artists on the Mercury roster attribute the phenomenal sales of product to both Kennedy and Sparkman, who have turned the studio into something of a "home" for the Mercury artists. Even though it is a custom studio, and other labels also record, the close tie with Mercury has been fruitful. On the week of May 22 all nine of Mercury's active artists were on the Billboard chart.

## Chellman Agency to Push Country Product by Stax

NASHVILLE — With Memphis-based Stax Records moving strongly into the country field, Chuck Chellman's agency here has been retained to promote the product.

Chellman's first move will be to take O.B. McClinton, new Stax-Enterprise artist, on a lengthy promotional tour. McClinton, who is black, will go with Chellman to Dallas, Houston, Fort Worth, New Orleans, Des Moines, Wheeling, Pittsburgh and Cleveland.

Stax is serious about its country product, Chellman said, and particularly about McClinton. He will be released on Enterprise and distributed by Stax to the traditional country markets.

Chellman also announced that he has sample record copies for deejays for the Oak Ridge Boys, and for Lowell Farmer, who is on the SOH label.



FRIENDS of Dot artist Tommy Overstreet surprised him with a birthday party, hosted by Mr. and Mrs. Ricci Mareno. Among those on hand, left to right, were Larry Baunach, Dot; Mrs. Baunach; Mareno; Overstreet; Mrs. Mareno; Jim Foglesong, Dot, and Mrs. Foglesong.



ACTOR-ARTIST Johnny Western, who just closed a big engagement at the Golden Nugget in Las Vegas, is getting acquainted with a German Shepherd which is being donated by a youngster who was beaten and left to die. Western recently headlined a country music benefit in her behalf.



THE OWNER of Buck Lake Park in Indiana, Eddie Ball, treats Kenny Price to all the chicken he can eat. This followed his show-opening, which brought a record crowd, and broke the Buck Lake chicken eating record.

## Nashville Scene

Peggy Little is coming back stronger than ever. The pert little Dot artist, who had two smash singles last year, is about to record again. Meanwhile, she has done four syndicated television shows, made two appearances on the "Grand Ole Opry," and has heavy bookings set for the summer. . . . George Hamilton IV has just finished a coast-to-coast tour of Canada to promote his new "North Country" LP, which was cut in Toronto. He traveled by plane, train and car, and had the opportunity for the first time to travel by Canadian Pacific, the line he made famous in song.

Bobby Lewis has, fortunately, recorded a Jerry Chesnut song and it's his best release in many months. Called "If I Had You I Wouldn't Want for Anything," it should send Lewis soaring again. . . .

Cristy Lane of Peoria, who records on the Brave label, has been booked into 50 fairs this summer, and may double that number next year. She also is planning a 24-day tour of Germany in the fall, to be followed by tours of Puerto Rico, Guam and Hawaii. . . . The Hank Williams Jr. show at Las Vegas has drawn plaudits at the Landmark. . . . A new artist in the Pittsburgh area making it big is Jimmy Contenta, who was a winner in a WEEP contest, and since has played scores of shows both radio and TV. . . . Don Warden, general manager of the Porter Wagoner Roadshow, spends almost his entire vacation traveling. . . . Del Reeves, who is hitting with his "Philadelphia Fillies" song, has been booked for a nationally televised New Orleans Saints performance in the fall.

Tommy Overstreet is about to have his first Dot album released. . . . Anne Christine's "Summer Man" is already being programmed on almost every major country station in the nation. She has the ability to be a big one. . . . Billy

(Continued on page 54)

## ANNE CHRISTINE

Sings about her

# "SUMMER MAN"

on Jamboree USA,

on WWVA, Wheeling, West Virginia

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

### NOTICE TO ALL BRITE STAR ARTISTS

Brite Star promotions plans to be producing TWO Movies next year in Nashville and Memphis, one Country, and one ROCK. We will not be able to get all of our folks in the movies, so we will first have to allow for a screen test for the folks that have a current contract with Brite Star Promotions. If you have a promotion contract with Brite Star, that is in effect, then you are already REGISTERED for a screen test and will be notified.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

## JOE STAMPLEY

has a hit single

# "Two Weeks and A Day"

DOA 17383

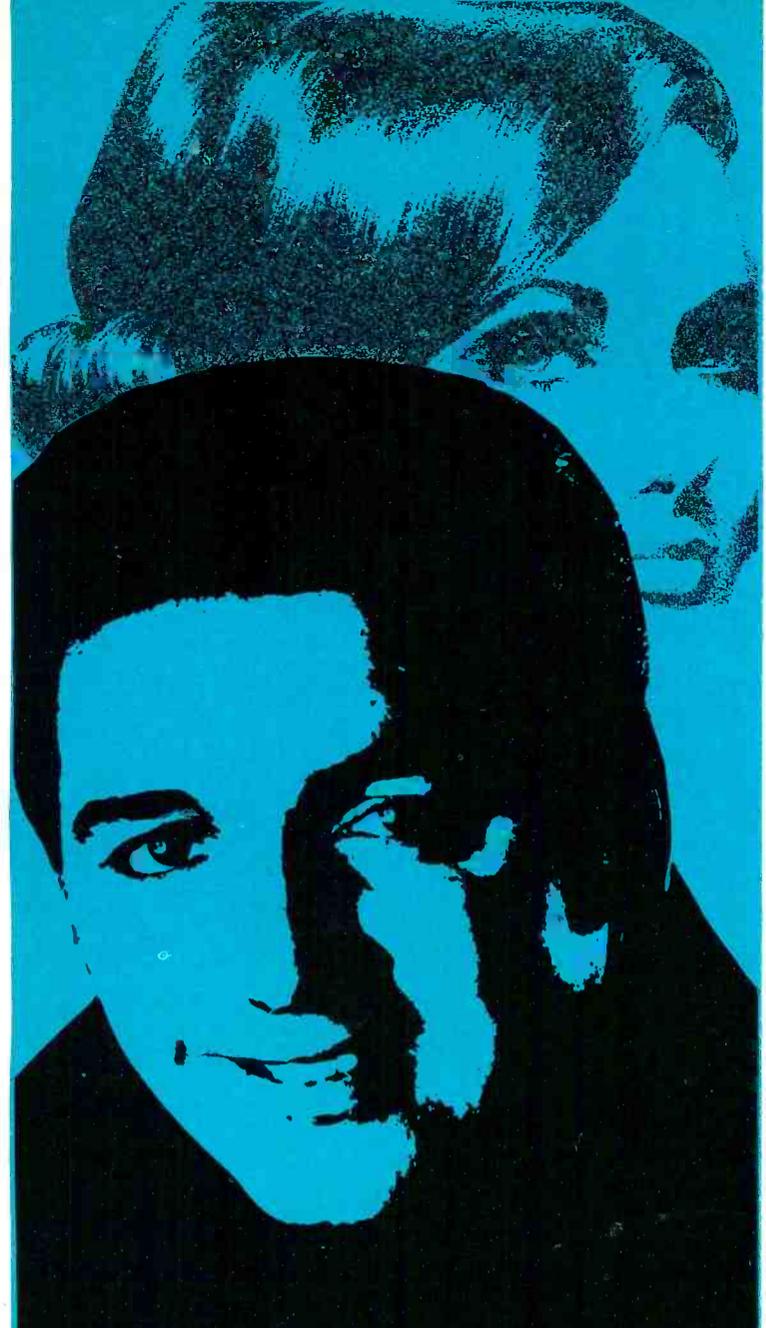
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

great airplay

great sales

a great country record





**Big Bob's  
got a hit!**

**Bob  
Luman**

**'I GOT A  
WOMAN'**

EPIC #5-01755

Written by  
**RAY CHARLES**

From Country Country  
**EPIC RECORDS**

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/3/71

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	<b>WHEN YOU'RE HOT, YOU'RE HOT</b> ..... 9 Jerry Reed, RCA Victor 47-9976 (Vector, BMI)	9
2	4	<b>JUST ONE TIME</b> ..... 9 Connie Smith, RCA Victor 47-9981 (Acuff-Rose, BMI)	9
3	3	<b>RUBY (Are You Mad)</b> ..... 10 Buck Owens & His Buckaroos, Capitol 3096 (Acuff-Rose, BMI)	10
4	2	<b>YOU'RE MY MAN</b> ..... 9 Lynn Anderson, Columbia 4-45356 (Flagship, BMI)	9
5	5	<b>GWEN (Congratulations)</b> ..... 11 Tommy Overstreet, Dot 17375 (Paramount) (Shenandoah, ASCAP)	11
6	6	<b>SOMETHING BEAUTIFUL</b> ..... 10 Slim Whitman, United Artists 50775 (Stallion, BMI)	10
7	7	<b>ME AND YOU AND A DOG NAMED BOO</b> ..... 7 Stonewall Jackson, Columbia 4-45381 (Kaiser/Famous, ASCAP)	7
8	10	<b>THE CHAIR/SEVENTEEN</b> ..... 7 Marty Robbins, Columbia 4-45377 (Mariposa, BMI/Mariposa, BMI)	7
9	12	<b>PLEASE DON'T TELL ME HOW THE STORY ENDS</b> ..... 8 Bobby Bare, Mercury 73203 (Combine, BMI)	8
10	11	<b>THEN YOU WALK IN</b> ..... 8 Sammi Smith, Mega 615-0026 (100 Oaks, BMI)	8
11	9	<b>I WON'T MENTION IT AGAIN</b> ..... 16 Ray Price, Columbia 4-45329 (Seaview, BMI)	16
12	8	<b>I'VE GOT A RIGHT TO CRY</b> ..... 11 Hank Williams Jr., MGM 14240 (Recordo, BMI)	11
13	22	<b>BRIGHT LIGHTS, BIG CITY</b> ..... 3 Sonny James, Capitol 3114 (Conrad, BMI)	3
14	14	<b>COMIN' DOWN</b> ..... 12 Dave Dudley, Mercury 73193 (Addell, BMI)	12
15	17	<b>CHARLEY'S PICTURE</b> ..... 9 Porter Wagoner, RCA Victor 47-9979 (Window, BMI)	9
16	13	<b>TOMORROW NIGHT IN BALTIMORE</b> ..... 12 Roger Miller, Mercury 73190 (Tree, BMI)	12
17	20	<b>TAKE MY HAND</b> ..... 5 Mel Tillis & Sherry Bryce, MGM 14255 (Sawgrass, BMI)	5
18	18	<b>STEP ASIDE</b> ..... 15 Faron Young, Mercury 73191 (Blue Echo, BMI)	15
19	19	<b>NEW YORK CITY</b> ..... 11 Statler Brothers, Mercury 73194 (House of Cash, BMI)	11
20	41	<b>NASHVILLE</b> ..... 4 David Houston, Epic 5-10748 (CBS) (Tree, BMI)	4
21	27	<b>INDIAN LAKE</b> ..... 4 Freddie Weller, Columbia 4-45388 (Pocketful of Tunes, BMI)	4
22	53	<b>HE'S SO FINE</b> ..... 4 Jody Miller, Epic 5-10734 (CBS) (Bright Tunes, BMI)	4
23	36	<b>RIGHT WON'T TOUCH A HAND</b> ..... 4 George Jones, Musicor 1440 (Glad, BMI)	4
24	24	<b>ONLY A WOMAN LIKE YOU</b> ..... 11 Nat Stuckey, RCA Victor 47-9977 (Forrest Hills, BMI)	11
25	15	<b>OH, SINGER</b> ..... 14 Jeannie C. Riley, Plantation 72 (SSS Int'l) (Singleton, BMI)	14
26	28	<b>SHE DON'T MAKE ME CRY</b> ..... 6 David Rodgers, Columbia 4-45383 (Tomake, ASCAP)	6
27	16	<b>HOW MUCH MORE CAN SHE STAND</b> ..... 16 Conway Twitty, Decca 32801 (MCA) (Bros. 2, ASCAP)	16
28	60	<b>I'M JUST ME</b> ..... 2 Charley Pride, RCA Victor 47-9996 (Tree, BMI)	2
29	25	<b>MARRIED TO A MEMORY</b> ..... 10 Arlene Harden, Columbia 4-45365 (United Artists, ASCAP)	10
30	38	<b>MOUNTAIN OF LOVE</b> ..... 7 Bobby G. Rice, Royal American 32 (Vaughn, BMI)	7
31	42	<b>DREAM LOVER</b> ..... 3 Billy "Crash" Craddock, Cartwheel 196 (Fern-Progressive, BMI)	3
32	33	<b>(I Heard That) LONESOME WHISTLE</b> ..... 7 Don Gibson, Hickory 1598 (Peer Int'l, BMI)	7
33	30	<b>IT'S TIME TO LOVE HER</b> ..... 9 Billy Walker, MGM 14239 (Forrest Hills, BMI)	9
34	23	<b>TOUCHING HOME</b> ..... 15 Jerry Lee Lewis, Mercury 73192 (Hill & Range/Blue Crest, BMI)	15
35	—	<b>SOMEDAY WE'LL LOOK BACK</b> ..... 1 Merle Haggard & the Strangers, Capitol 3112 (Blue Book, BMI)	1
36	37	<b>LIFE</b> ..... 5 Elvis Presley, RCA Victor 47-9985 (Presley/Last Straw, BMI)	5
37	21	<b>THERE'S A WHOLE LOT ABOUT A WOMAN/MAKING UP HIS MIND</b> ..... 13 Jack Greene, Decca 32823 (MCA) (Forrest Hills, BMI/Jaray, BMI)	13

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
38	45	<b>FADED LOVE</b> ..... 4 Tompall & the Glaser Brothers, MGM 14249 (Hill & Range, BMI)	4
39	40	<b>COUNTRYFIED</b> ..... 7 George Hamilton IV, RCA 74-0469 (Beechwood, BMI)	7
40	69	<b>LOVE ON BROADWAY</b> ..... 2 Jerry Lee Lewis, Sun 1125 (SSS International)	2
41	55	<b>BABY, YOU'VE GOT WHAT IT TAKES</b> ..... 4 Charlie Louvin & Melba Montgomery, Capitol 3111 (Meridian/Eden, BMI)	4
42	31	<b>CHIP 'N' DALE'S PLACE</b> ..... 13 Claude King, Columbia 4-45340 (Algee/Gallico, BMI)	13
43	44	<b>JOY TO THE WORLD</b> ..... 3 Murray Kellum, Epic 5-10741 (CBS) (Lady Jane, BMI)	3
44	49	<b>LOST IT ON THE ROAD</b> ..... 5 Carl Smith, Columbia 4-45382 (Stallion/Xenia, BMI)	5
45	35	<b>MISSISSIPPI WOMAN</b> ..... 14 Waylon Jennings, RCA Victor 47-9967 (Tree, BMI)	14
46	26	<b>I WANNA BE FREE</b> ..... 15 Loretta Lynn, Decca 32796 (MCA) (Sure-Fire, BMI)	15
47	32	<b>ANGEL'S SUNDAY</b> ..... 15 Jim Ed Brown, RCA Victor 47-9965 (Moss-Rose, BMI)	15
48	48	<b>AND I LOVE YOU SO</b> ..... 6 Bobby Goldsboro, United Artists 50776 (Mayday/Yahweh Tunes, BMI)	6
49	51	<b>YOU'RE JUST MORE A WOMAN</b> ..... 7 Bob Yarbrough, Sugar Hill 013 (Chart) (Sue-Mirl, ASCAP)	7
50	58	<b>SINGING IN VIETNAM TALKING BLUES</b> ..... 2 Johnny Cash, Columbia 4-45393 (House of Cash, BMI)	2
51	61	<b>FISHIN' ON THE MISSISSIPPI</b> ..... 5 Buddy Alan, Capitol 3110 (Blue Book, BMI)	5
52	39	<b>THE WORLD NEEDS A MELODY</b> ..... 11 Red Lane, RCA Victor 47-9970 (Tree, BMI)	11
53	54	<b>LONELY IS</b> ..... 6 Dottie West, RCA Victor 47-9982 (Jack & Bill, ASCAP)	6
54	59	<b>THE RIGHT COMBINATION</b> ..... 2 Porter Wagoner & Dolly Parton, RCA Victor 47-9994 (Owepar, BMI)	2
55	56	<b>AWARD TO AN ANGEL</b> ..... 6 Wayne Kemp, Decca 32824 (MCA) (Tree, BMI)	6
56	57	<b>WALK ALL OVER GEORGIA</b> ..... 6 Ray Sanders, United Artists 50774 (Palo Duro, BMI)	6
57	67	<b>TREAT HIM RIGHT</b> ..... 2 Barbara Mandrill, Columbia 4-45391 (Don, BMI)	2
58	34	<b>IF YOU LOVE ME (Really Love Me)</b> ..... 12 Lamar Morris, MGM 14236 (Duchess, BMI)	12
59	66	<b>DON'T CHANGE ON ME</b> ..... 3 Penny DeHaven, United Artists 50787 (United Artists, ASCAP)	3
60	46	<b>SUNDAY MORNING CHRISTIAN</b> ..... 13 Harlan Howard, Nugget 1058 (Wilderness, BMI)	13
61	—	<b>WELCOME TO MY WORLD</b> ..... 1 Eddy Arnold, RCA 47-9993 (Tuckahoe/Neilrae, BMI)	1
62	62	<b>HE'S MY MAN</b> ..... 3 Melba Montgomery, Capitol 3091 (Champion, BMI)	3
63	65	<b>HAPPY ANNIVERSARY</b> ..... 2 Roy Rogers, Capitol 3117 (Forrest Hills, BMI)	2
64	64	<b>ALL I NEED IS YOU</b> ..... 9 Carl Belew & Betty Jean Robinson, Decca 32802 (MCA) (4 Star, BMI)	9
65	74	<b>UNDER YOUR SPELL AGAIN</b> ..... 3 Waylon Jennings & Jesse Colter, RCA Victor 47-9992 (Central Songs, BMI)	3
66	68	<b>PINE GROVE</b> ..... 4 Compton Brothers, Dot 17378 (Paramount) (Brothers 2, ASCAP)	4
67	63	<b>ONE MORE DRINK</b> ..... 9 Mel Tillis, Kapp 2121 (MCA) (Sawgrass, BMI)	9
68	70	<b>BLACK LAND FARMER</b> ..... 3 Sleepy LaBeef, Plantation 74 (SSS Int'l) (Peer Int'l, BMI)	3
69	73	<b>MAHOGANY PULPIT</b> ..... 3 Dickey Lee, RCA Victor 47-9988 (Bannock, BMI)	3
70	—	<b>THE LAST TIME I SAW HER</b> ..... 1 Glen Campbell, Capitol 3123 (Warner-Tamerlane, BMI)	1
71	71	<b>SWEET BABY ON MY MIND</b> ..... 3 June Stearns, Decca 32828 (MCA) (Unichappell, BMI)	3
72	—	<b>YOU WERE ON MY MIND</b> ..... 1 Bobby Penn, 50 States 1A (Accusound) (Whitmark & Sons, ASCAP)	1
73	—	<b>I CAN'T GO ON LOVING YOU</b> ..... 1 Roy Drusky, Mercury 73212 (Moss-Rose, BMI)	1
74	75	<b>TAKE ME HOME, COUNTRY ROADS</b> ..... 2 John Denver with Fat City, RCA Victor 74-0445 (Cherry Lane, ASCAP)	2
75	—	<b>GOOD ENOUGH TO BE YOUR WIFE</b> ..... 1 Jeannie C. Riley, Plantation 75 (SSS Int'l) (Belwin-Mills, ASCAP)	1

# If she doesn't have a single on the charts, she's probably working on a new one.

It almost never fails.  
Every time a Tammy Wynette  
single is going off the charts, she's  
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Tammy's new single,  
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And Tammy sings it with all the  
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"Good Lovin' (Makes It Right)"  
On Epic Records**

(5-10759)



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NUMBER **9** AND CLIMBING!

# BOBBY BARE

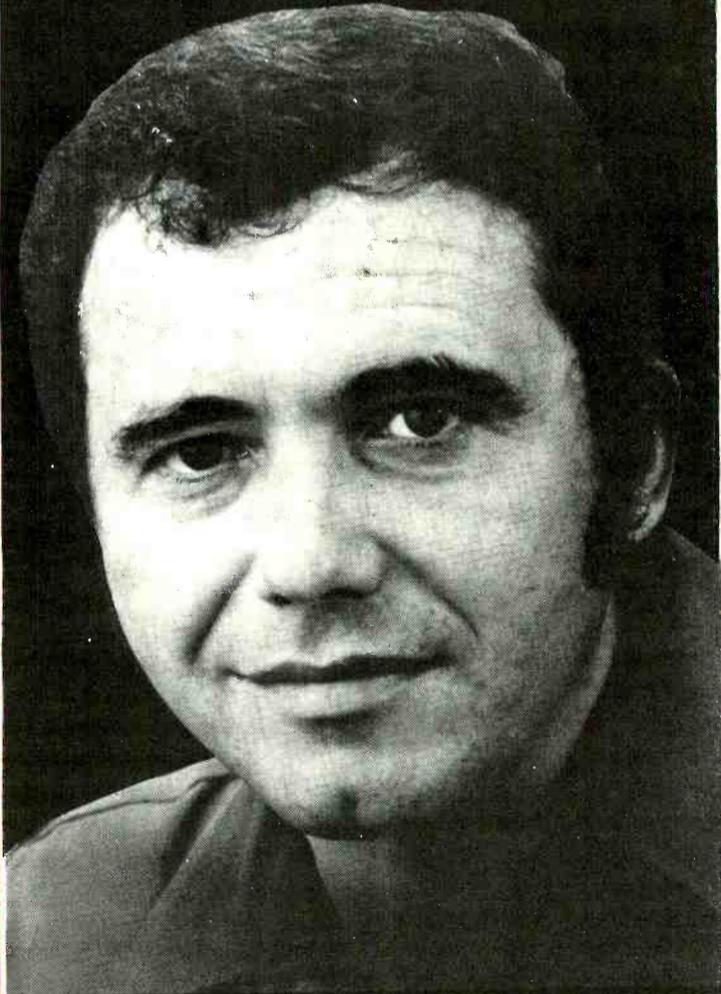
## "PLEASE DON'T TELL ME HOW THE STORY ENDS"

Mercury  
73203

Written By: KRIS KRISTOFFERSON  
Published By: COMBINE MUSIC CORP.  
b/w

## "Where Have All The Seasons Gone"

Written By: TOM T. HALL  
Published By: NEWKEYS MUSIC, INC.

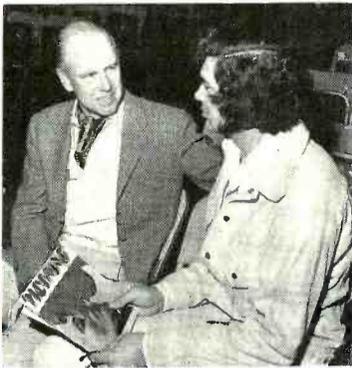


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## Country Music



ENGLEBERT HUMPERDINCK goes over a copy of sheet music on "Morning" with its author, Bill Graham, chairman of the board of Show Biz, Inc. Produced by Gordon Mills, "Morning" is in Humperdinck's new album. The American version was by Jim Ed Brown.

## Nashville Scene

• Continued from page 51

**Don Burns**, the Souncot artist who is scoring with his "Tucker Farm," has been offered a movie contract. . . . July is **Faron Young** Month at Mercury Records. He has had 58 songs in the top ten in his career. . . . **Montry Montgomery**, of the musical **Montgomerys**, has a new tune out on the Jack-O-Diamond label owned by **Alex Zanetis**. It's a novelty tune, called "The Undertaker's Love Lament," written by **Vince Matthews** who works with **Jack Clement**. . . . **Willa Crisp** has made her television debut in Nashville, driving up from Atlanta for the appearance. She's on the Mark IV label. . . . **Pat McKinney**, who has had all sorts of health problems, will be recovered from recent surgery soon and out working again.

**Maggie Cavender** has been named to represent **Sheb Wooley's** California-based publishing companies, Channel Music and Cordial Music in Nashville and the Southeast. There will be news soon, too, on **Maggie's** representation of a successful Canadian firm. . . . "Family of Man" has been selected as the name of the new music publishing company formed by **Johnny Cash** and **Billy Edd Wheeler** in Nashville. **Reba Hancock**, **Cash's** personable sister, feels it's a winning combination. . . . The **Crist Sisters**, who look as good as they sing, have cut a new tune called "Bobby McNamara," backed with the **Hank Locklin** number "Send Me the Pillow That You Dream On." Now regulars on the WWVA Jamboree, they are set for another two weeks engagement at the Langford Hotel in Orlando. They are with Souncot. . . . **Buck Owens** to the rescue. The friendly Californian flew into Little Rock, played a benefit, and helped the **John L. McClellan** High School band get the funds to tour Europe.

**Junior Samples**, who cannot read, has signed a writer's contract with ASCAP. **Ed Shea** says he doesn't have to write down his material. Someone else will.

## Mega Shifts Phila Distrib

NASHVILLE — Mega Records, through its assistant vice-president, Arnold Thies, has announced a change in distributorship for the Philadelphia market. Chips Distributors now will service the area for all of Mega's recorded product.

Thies said that, because of the recent turnover of many product lines on the independent distributor level, Mega felt its label would benefit from this activity.

Additional distribution changes will be announced soon.

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 7/3/71

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	4	I WON'T MENTION IT AGAIN Ray Price, Columbia G 30510	4
2	1	DID YOU THINK TO PRAY Charley Pride, RCA Victor LSP 4513	11
3	13	A MAN IN BLACK Johnny Cash, Columbia C 30440	3
4	5	HAG Merle Haggard, Capitol ST 735	12
5	3	WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed, RCA Victor LSP 4506	10
6	2	ROSE GARDEN Lynn Anderson, Columbia C 30411	28
7	7	I WANNA BE FREE Loretta Lynn, Decca DL 75282 (MCA)	4
8	8	WE SURE CAN LOVE EACH OTHER Tammy Wynette, Epic E 30685 (CBS)	7
9	10	GLEN CAMPBELL'S GREATEST HITS Capitol SW 752	13
10	6	MARTY ROBBINS' GREATEST HITS, VOL. 3 Columbia C 30571	9
11	12	HOW MUCH MORE CAN SHE STAND Conway Twitty, Decca DL 75276 (MCA)	9
12	11	HELP ME MAKE IT THROUGH THE NIGHT Sammie Smith, Mega M31-1000	23
13	9	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	44
14	14	WE ONLY MAKE BELIEVE Conway Twitty & Loretta Lynn, Decca DL 75251 (MCA)	19
15	17	ALWAYS REMEMBER Bill Anderson, Decca DL 75275 (MCA)	8
16	15	WILLY JONES Susan Raye, Capitol ST 736	13
17	19	FROM ME TO YOU Charley Pride, RCA Victor LSP 4468	23
18	18	JOSHUA Dolly Parton, RCA Victor LSP 4507	10
19	22	TOUCHING HOME Jerry Lee Lewis, Mercury SR 61343	2
20	16	SIMPLE AS I AM Porter Wagoner, RCA Victor LSP 4508	9
21	24	MISSISSIPPI TALKIN' Jerry Clower from Yazoo City, Decca DL 75286 (MCA)	2
22	23	EMPTY ARMS Sonny James, Capitol ST 734	11
23	20	ANNE MURRAY Capitol ST 667	12
24	21	COAL MINER'S DAUGHTER Loretta Lynn, Decca DL 75353 (MCA)	24
25	25	CASH COUNTRY Tommy Cash, Epic E 30556 (CBS)	6
26	26	A WOMAN ALWAYS KNOWS David Houston, Epic E 30657 (CBS)	6
27	27	ANGEL'S SUNDAY Jim Ed Brown, RCA Victor LSP 4525	3
28	34	THIS, THAT & THE OTHER Wendy Bagwell, Canaan CAS 9679 (Word)	12
29	29	PROMISED LAND Freddy Weller, Columbia C 30638	6
30	30	KNOCK THREE TIMES Billy "Crash" Craddock, Cartwheel CTW-AL 193	8
31	28	BED OF ROSE'S Statler Brothers, Mercury SR 61317	25
32	—	JUST ONE TIME Connie Smith, RCA LSP 4537	1
33	—	POEMS, PRAYERS & PROMISES John Denver, RCA LSP 4499	1
34	36	A MAN FROM DUCK RUN Roy Rogers, Capitol ST 785	2
35	38	I LOVE THE WAY THAT YOU'VE BEEN LOVIN' ME Roy Drusky, Mercury SR 61336	8
36	—	THERE'S A WHOLE LOT ABOUT A WOMAN (A Man Don't Know) Jack Greene, Decca DL 75283 (MCA)	1
37	—	SOMETHING SPECIAL Jim Reeves, RCA LSP 4528	1
38	39	ELVIS COUNTRY Elvis Presley, RCA Victor LSP 4460	23
39	42	STEP ASIDE Faron Young, Mercury SR 61337	13
40	33	BEST OF ROY CLARK Dof DOS 25986 (Paramount)	15
41	37	ONE MORE TIME Ferlin Husky, Capitol ST 768	6
42	31	SNOWBIRD Anne Murray, Capitol ST 579	40
43	—	LESTER 'N MAC Lester Flatt & Mac Wiseman, RCA LSP 4547	1
44	32	MORNING Jim Ed Brown, RCA Victor LSP 4461	23
45	45	THE SHERIFF OF BOONE COUNTY Kenny Price, RCA Victor LSP 4527	2

# MARKETPLACE

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# Educational TV Chief Blasts Kiddie TV Fare

Continued from page 36

here, castigated commercial TV for its failure to create significant kiddie programs.

Criticizing the networks which have the finances to improve the quality of their kiddie fare, Dr. James Loper of KCET said "there is a tremendous disservice done to young people" on Saturday and Sunday morning. "The stuff they have to watch is gruesome."

Loper called cartridge television and cable TV two reasons why the world "stands on an interesting kind of threshold in the communications business."

Once proper programmers turn their efforts to the CTV home market, the children's software field should become vastly improved, educators believe. As of yet, however, the first companies entering the CTV software field are gearing shows mainly for audiences above the moppet stage.

Television in the hinterlands, commercials or educational, "is awful," Loper charges. The reason focuses on the lack of money with which to produce quality shows, so syndicated programs years old

or dated movies comprise the nucleus of small town America's TV fare. Again there is a dearth of quality local kiddie shows.

On the horizon, looming big and strong, like a Superman with herculeans powers, is "alternative television" or CTV. Educators indicate they heartily welcome a home communications device to aid their classroom efforts. So, too, for that matter do parents.

# CBS Labs Eye New EVR Film

Continued from page 36

and would reduce costs below the currently projected \$15 per half-hour tag for consumer usage.

CBS' initial thrust has been the educational and institutional markets with some 40 customers signed up for delivery of EVR players and programming.

CBS' New Jersey cassette duplicating plant has the capability of turning out around one million titles this year, using a fast cinematographic printing process. This duplicating system allows for the creation of multiple copies of a one-hour show in less than 40 seconds.

The EVR system in the United States has been most successful in gaining a foothold. Motorola has been the exclusive manufacturer of the player, but this will change next January when four Japanese licensees will begin selling their own EVR players in the U.S. and Canada as Motorola's exclusive license expires.

Observers feel that with the entry into the North American Continent of the Japanese companies, the price of the hardware will come down for the home market.

# Norelco Recorder

Continued from page 36

be available in Europe around November and in the U.S. next year, can record one program off the air while the viewer is watching a second show.

Phillips' European factory is presently preparing production line units, employing the PAL color system, for showing in August. The American market model will retail in the \$800 to \$1,000 area.

# CTV Wires

Zenith has developed a high resolution laser deflector, the D-70R which has utilization with the laser light beams for video recordings. . . . Raindance, a New York-based New Left-oriented firm, has created a series of ½-inch open reel videotapes. The series has four one-hour and three half-hour programs available. One show, "Mayday Video Collective," is footage shot during the recent peace demonstrations in Washington last April. The Raindance Corp. is located at 24 E. 22d St. The hour shows sell for \$55 or \$30 if a blank tape is sent in for duplication. The half-hour shows are \$30 and \$15 respectively.

Chicago attorney Edmund Sinnott has been videotaping court procedures as part of his Trial-vision system of permanently preserving court activities. He taped several circuit court magistrates under fire by local lawyer groups.

# Brazil Sets In '72

RIO DE JANEIRO—Cartridge television sets will become available in Brazil for the first time in early 1972. Ampex and Sony are the first manufacturers reported to be planning to introduce their systems here. Prices will range from around \$1,600 for a black and white unit to around \$2,400 for a color set. Programs will sell for around \$20.



# Jukebox programming

## Woman Programmer's Motto: Handle Each Stop Individually

By ROBERT LATIMER

PHOENIX, Ariz. — Jukebox programmers might well envy Mrs. Arylise Coker of Royal Music Co. here because she spends so much time deciding on the individual programming needs of each location. It pays off. And the individuality is pointed up by the fact that only once in her years of programming has she purchased a cover record that was suitable for every location on the route.

The only feminine programmer in the city's jukebox industry, Mrs. Coker often spends four to five hours every time she visits the one-stop—just listening for that right record for each location.

Not only does she select the program for each phonograph but she actually services a large part of the route herself, on the theory that only in this way can she "get the feel" for the music the location customers want to hear.

All of Royal Music's personnel, including three collectors, and her husband, Claude Coker, vice president, have implicit confidence in the ability of Mrs. Coker to correctly prognosticate the profit

potential in any record. In fact, they cheerfully change five records per week on most installations, simply because Mrs. Coker has found that a mix of three of her own guesses, plus an average of two requests per stop per week works out best for everyone.

Phoenix residents, since the early 1930s, the Cokers prefer to keep their operation down to "a comfortable size," all within the city limits and involving no marginal or controversial stops.

The rule of thumb by which Royal Music decides whether to make an installation is "whether Mrs. Coker can safely handle the collections and record-changing herself" — a simple means of ruling out rough-area spots, bad bets in deteriorating neighborhoods and so on.

While Mrs. Coker has found that there is a predominant demand for country music in her market, she points out that this involves only around 50 percent of the music menu at each location. There is an extremely sharp variation in taste within the other half. Probably the only common denominator between locations is a liking for easy-listening artists such as Dean Martin, Glenn Miller, Vic Damone, Jerry Vale, often added to the country selections.

Otherwise, there is a sharp difference from one block to another in the location string, so that the Arizona woman programmer spends plenty of time in the spots to guide her choice. "We get a lot of requests and we make good on nearly all of them," husband Claude Coker said. "We don't worry about the fact that it may be only the location owner or bartender who wants to hear the number. Our experience is that if a location owner takes the trouble to write down a request it will usually get good play, and therefore, we get it for him."

"We have quite an extensive library of our own, including a large number of old favorites which I keep at home to insure against their getting lost or damaged."

(Continued on page 58)

## Individual Stop Ideal for LP's: '100 on 1 Box'

By EARL PAIGE

MINNEAPOLIS — One useful programming tool in catering to the individuality of a jukebox location is the jukebox album, according to Larry Ruegamer, Acme One-Stop here. He recently had a programmer buy 100 albums to place on one jukebox.

The many detractors of Little LP's—largely programmers and one-stops who are afraid the present supply will dwindle again—may be surprised that Ruegamer could fill the order.

"I keep every Little LP ever pressed in stock, no matter how (Continued on page 58)

## HOSTS ASSN

## One-Stop Owner Davidson Rips Poor Disk Pressings

By GRIER LOWRY

KANSAS CITY, Mo. — One-Stop owner LeRoy Davidson hosted a meeting of area jukebox operators recently here and lashed out at the poor quality records being pressed now. In a lighter moment during the evening, he presented a check to the Kansas City, Mo. Mayor's fund for the Philharmonic Orchestra.

The Missouri Coin Machine Council meeting also featured brief speeches by Davidson, Bill Welch and Art Hunolt, president of the Missouri Council. There were about 90 persons, including the members of the council and their families and friends and customers of Millie and Leroy Davidson in attendance at the hastily-called meeting. The States of

Missouri, Kansas and Nebraska were represented.

Davidson, who footed the bill for the amenities, has been troubled by the low attendance at coin association meetings over the area and promised members of the Missouri Coin Council at a recent meeting a good crowd if they would schedule a session in Kansas City.

In his speech, Davidson, who with his wife Millie heads up Davidson's One-Stop Records, Kansas City, Mo., cited the need for larger attendance at operator meetings and the necessity of stronger group clout. He was critical of the thin records which have recently been coming on the market, disks with defective cut-off

(Continued on page 58)

## Programmer's Potpourri

CHICAGO—Rex Records, distributed by Musical Records, Hialeah, Fla., has released "I Love to Dance-Polka/Have Polka Will Travel," Chet Dragon (746) and "No, No Polka/Laugh in Polka," Wesoly Bolek (747).

IRM Records: "Ghesundheit Polka/Susan Marie Waltz," Art Pinskey (1008); "Polka Music is Here to Stay/Just Off the Boat," Mich. Cavaliers (1007); Kale: "Bratwurst Festival Polka/Happy Birthday," Charley Brown (013). Cuca: "Gypsy Polka/After We're Married Waltz," Gene Heier Orch. (1542). Delta International: "Old Timers Polka/Long Way From Home," John Pecon (1043).

CTI jazz series: "Brazilian Tapestry, Pt. 1 & 2," Astrud Gilberto (7).

## Shop-Bound Programmers Still Have 'Pulse' of Stops

NEW ORLEANS—Jukebox programmers who do not service routes do not exist in towers of ivory, according to the men here in the record library at TAC Amusement Co. They have many ways of knowing each location's requirements and often are more objective than programmers who do visit stops routinely.

For one thing, many shop-bound programmers have spent long years on the routes. This is true here. Joe Caruso and Hap Giarrusso have each been with the firm 23 years. Henry Holzenthal has been with TAC 11 years. "We've spent a lot of time on routes," Holzenthal said.

Additionally, TAC maintains an unusual inventory log of each location. It is a plastic folder which is an exact replica of the programming panel with each title strip represented in every stop. At any moment, a programmer in the shop can simply look at the actual repertoire on any jukebox in the city.

"Programmers that go out on the route have to be sure that requests are not misleading," Holzenthal said. "We get requests for everything you can imagine. Often, some local artist will try to hype a record by calling from a location, pretending he is a patron. We have to be sure a record has good potential before we buy it."

he said, indicating the objectivity necessary.

Occasionally, during a holiday period when five days' servicing is compressed into four, the inside programmers here will be put on outside route teams. Again this gives them fresh insight into what's happening out there.



ROCK-OLA jukebox service school. Attending at Best Dist., Salt Lake City (left to right, standing), Elden Kingston, Ben Conford, Clark Thornton, Don Waters, Best Dist.; Bill Findlay, Rock-Ola, Chicago; (third row) Arnold Grundvig, B & A Amusement Co., Salt Lake City; Mike Onesto, Free Lance, Salt Lake City; Frank Page, Page Amusement Co., Salt Lake City; Mike Mortensen, Jaco Amusement Co., Salt Lake City, Utah; (second row) Glen M. Rainey, Coin Acceptors, Salt Lake City; Harvey Brinkley, Ray's Music Co., Salt Lake City; John Mabrito and Harold Graves, Star Music Co., Helper, Utah; Tony Fleck, B & A Amusement Co., Salt Lake City; Bob Wilkinson and Don Bullock, B & J Vendors, Salt Lake City, Utah; (first row) Elliot Byrd, Robert Hoonakker, Ken Harrick, Ted Samuelson and Jim Fulton, Ray's Music Co., Salt Lake City; Bill Johnson, B & A Amusement Co., Salt Lake City; Lyle Young and Bob Johnson, Gem State Vending, Pocatello, Idaho.



ONE-STOP owners LeRoy and Millie Davidson, Kansas City, Mo., hosted the recent meeting of the Missouri Coin Machine Council. From left: Bill Welch, Automatic Music Co., Trenton, Mo.; Leroy and Millie Davidson, Davidson's One-Stop; Art Hunolt, Automatic Music Co., and President of Missouri Coin Machine Council; John Masters, Missouri Valley Amusement, Lee's Summit, Mo., and Gerald and Ann Vinson, Vinson Amusement Co., Chillicothe, Mo.



DONATION. Leroy Davidson gives check to Carolyn Rankin, who represented the Mayor's Music Fund for the Kansas City Philharmonic Orchestra was one of the high spots of the meeting.

## Patrons Make Stops 'Unique'

CHICAGO — Location owners are often reluctant to admit the individuality of their jukebox programming needs, which are primarily determined by the patrons, according to Mrs. Betty Schott, programmer at Western Automatic Music here.

Mrs. Schott, typical of the programmer who can seldom personally visit a stop, maintains a log sheet on each. Close contact with the routemen servicing the stop also keeps her up to date on location requirements. Additionally she encourages location owners to telephone requests and talk to her.

"So often, the owner has his ideas about programming and is reluctant to let the customers have a voice. We try to explain that it is after all the patrons who are coming in to buy a drink or a sandwich and hear what they want."



OTHERS at the jukebox meeting (from left): Mr. and Mrs. Jack Dunn, Dorothy Cain and Norbert Rettig, all of Ideal Music Co., Topeka, Kan.; Alma Jane Gilbert, Gilbert Amusement Co., Kansas City, Mo., and Mr. Davidson.

## Coin Machine World

### MOA DIRECTORS

Recommendations for Music Operators of America (MOA) directors must be mailed no later than July 16 to the MOA office in

Chicago. MOA elects 10 directors, each serving three years. It is suggested members consult with candidates they recommend as the directorship is a responsible position.

### SEEBURG

Seeburg Corp. successfully concluded a Minnesota suit brought by its background music department against Music Service, Inc., Contemporary Radio, Inc., and Background Music, Inc. For alleged unauthorized use of Seeburg's library. Defendants agreed to a dismissal after paying the sum of \$5,000 in back rentals.

### WESTCHESTER ASSN

Carl Pavesi has been elected to his 22nd consecutive term as president of the Westchester Operators Guild. Other officers: vice president Al Kress Jr., secretary Seymour Pollak, treasurer Louis Taglia, board members Ed D'Amato, William Feller, Frank Galle and Ed Goldberg.

### MARVEL VACATION

Marvel Manufacturing, Chicago, will be closed from July 6 through July 23 for its summer vacation. JULY 3, 1971, BILLBOARD

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**Individual Stop Ideal for Albums**

• Continued from page 56

old. I don't feel this ties up my inventory because jukebox albums are a good investment. So what if I have 50 of a Charley Pride LP—they'll sell."

"Too many one-stops are afraid to invest in jukebox albums," he said. But while he is championing LP's, he still feels that manufacturers should not release too many. "I would like to see no more than five new ones a month. This way, we'll have better product."

Individualizing a location with albums is great, he said. "Take

Neil Diamond. If a stop goes for him, look how great his album is for that stop. The LP has 'Kentucky Woman,' 'Solitary Man' and four other solid gold hits."

Ruegger thinks Enoc Light's recent LP is a better jukebox buy than Light's singles. He points out that the programmer gets six songs for \$1.50 while three singles would cost \$1.86. "At two for a quarter, the patron saves too because LP's are priced at one side for a quarter." Thus, even in terms of pricing, jukebox LP's offer individuality.

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- 10¢ Super Ball Mix ..... 8.00
- Laugh-In Books & Buttons...12.00 M
- 25¢ Jewelry Mix, 100 Bag VI or V2 .....10.00
- 25¢ V2 Rubber Animals.....10.00
- Baseball Buttons for 1¢ Vending .....12.00 M

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**Individuality of Location Vital Program Guide**

• Continued from page 56

aged. We do all of our business with one supplier, Smash One-Stop in Phoenix, and we can depend upon them to go all out in finding us a record we need. We think that requests are extremely important, and we are careful never to ignore one no matter what the item may be."

**Asks Help**

Mrs. Coker never lets herself get "carried away" with her efficiency and checks regularly with the three collectors and the customers for their ideas. This, as a matter of fact, helped her to predict correctly the popularity of the religiously-themed numbers which have taken the place of hard rock to some extent throughout the Phoenix market. She picked a number of selections which later on became top hits, programming them throughout her spots long before the charts indicated that this would be a wise move.

"A number of experienced heads are always better than one," she observed. One of her experienced heads is Jim Allen, assistant manager, veteran collector and mechanic, who has better than 25 years of experience behind him. There has only been one instance, in years of record buying, in which the firm has bought the same record for all stops. Mrs. Coker feels that this is a highly unusual fact, but nevertheless true. In general, one of her music menus will show sharp variations in country favorites, lots of soul music, plenty of easy listening, and possibly half of the Top 40 or more (depending on the location). There are very few instances in which the chart listings coincide over more than 25 percent of the total, for an idea of how broad a variation exists.

**No LP's**

The Arizona operators have had no success with jukebox albums, although once in a while, they request singles from a particular 12-in. album (as soon as they are available).

Mrs. Coker has jumped ahead of the charts on several recent occasions. Examples include "Help Me Make It Through The Night," "Ajax Liquor Store" and "Knock Three Times" by Dawn, the latter a hit on all but two of the locations weeks before hitting the top of the charts.

**Poor Pressing Hit**

• Continued from page 56

grooves, off-center records and the high-low volume records.

The check for the Mayor's Music Fund, designed to rescue the financially-strapped Kansas City Philharmonic Orchestra, was accepted by Mrs. Carolyn Rankin, a volunteer for the Music Fund.

**What's Playing?**

A weekly programming profile of current and oldie selections from locations around the country.

**Arlington Heights, Ill.; Easy Listening Location**

Wayne Hesch, operator;  
Robert Hesch, programmer;  
A&H Entertainers



**Current releases:**  
"I Don't Know How to Love Him," Helen Reddy, Capitol 3027;  
"Treat Her Like a Lady," Cornelius Brothers, UA 50721;  
"Rainy Days & Mondays," Carpenters, A&M 1260.

**Oldies:**  
"Misty," Johnny Mathis;  
"Scotch & Soda," Kingston Trio.

**Bowling Green, Mo.; Teen Location**

I. B. Storts Jr., programmer,  
Pike Amusement Co.



**Current releases:**  
"Went Ads," Honey Cone, Hot Wax 7011;  
"I Don't Know How to Love Him," Helen Reddy, Capitol 3027;  
"Treat Her Like a Lady," Cornelius Brothers & Sister Rose, United Artists 50721.

**Oldies:**  
"High Time We Went," Joe Cocker, A&M 2858;  
"Put Your Hand in the Hand," Ocean, Kama Sutra 519.

**Chattanooga, Tenn.; Country Location**

Lloyd Smalley, programmer,  
Chattanooga Coin Machine Co.



**Current releases:**  
"Muddy Mississippi," Mel Street, Tandem 004;  
"Bright Lights" Big City," Sonny James, Capitol 3114;  
"I'm Just Me," Charley Pride, RCA 47-9996.

**Oldies:**  
"Sunday Morning Coming Down," Johnny Cash;  
"Fifteen Years Ago," Conway Twitty.

**Chicago; Easy Listening Location**

Paul Brown, operator;  
Betty Schott, programmer;  
Western Automatic Music Co.



**Current releases:**  
"I'm Sorry I Answered the Phone," Mills Brothers, Paramount 0095;

"One o'Clock Jump/Take the 'A' Train," Enoch Light, Project (3) 1394;  
"Woodchopper's Ball/S. Rampart St. Parade," Enoch Light, Project (3) 1395;  
"Welcome to My World," Eddy Arnold, RCA 9993.

**Denver; Latin Location**

Ralph Ludi, programmer,  
Apollo Stereo Music Co.



**Current releases:**  
"Una Lagrima," Estela Nunez, RCA 3000;

"El Caminante," Duetto Estrella, Del Rio 044;  
"Valse De La Grama," Henry & the JJs, Ki-Va 004.

**Fremont, Neb.; Easy Listening Location**

Ted Nichols, programmer,  
Automatic Vending, Inc.



**Current releases:**  
"Draggin' the Line," Tommy James, Roulette 7103;  
"Oop Poo Pah Doo," Ike & Tina Turner, United Artists 50782;  
"Follow Me," Mary Travers, Warner Bros. 930.

**Oldies:**  
"Bridge Over Troubled Water," Simon & Garfunkel, Columbia 4-33187.

**Milwaukee, Wis.; Young Adult Location**

Cliff Cotrell, programmer,  
Mitchell Novelty Co.



**Current releases:**  
"Tarkio Road," Brewer & Shipley, Kama Sutra 524;  
"Don't Pull Your Love," Hamilton Joe Frank, Dunhill 4276;  
"It's Too Late," Carole King, Ode '70 66015.

**Oldies:**  
"Rose Garden," Lynn Anderson;  
"For the Good Times," Ray Price.

**New Orleans; Soul Location**

Henry Holzenthal, programmer,  
TAC Amusement Co.



**Current releases:**  
"Hot Pants (Pts. 1 & 2)," James Brown, People 2501;

"Funky Nassou (Pt. 1)," The Beginning of the End, Alston 4595;  
"Is There a Place in His Heart for Me," Gladys Knight & Pips, Soul 35083.

**Springfield, Ill.; Easy Listening Location**

Bud Hashman, programmer,  
Star Novelty Co.



**Current releases:**  
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**Forget You Saw It**

The Rock-Ola 444 Open House ad which appeared in Billboard (page 43 of the June 26, 1971 issue) was inadvertently repeated from the October 24, 1970 issue.

The mix-up occurred because two separate Rock-Ola 444 ads happened to have the same headline reading: THE BEST MACHINE WE HAVE EVER MADE.

According to E. G. Doris, executive vice president, operators will be advised well in advance as to the dates for the 1971 Open House at their distributor's showroom as Rock-Ola has always done in the past.

## Wein: Need Jazz Rep. Co.

• Continued from page 1

itself financially after it is started. The idea would be to present one concert a week in a house like Carnegie Hall, playing all styles of jazz, commissioning special works and employing special guests. I'd like to see perhaps three musical directors each assigned seven or eight concerts a year to work on.

"There is a never ending source of material that could be done by a repertory company like this."

Wein considers that such a project would also help change the image of jazz as a "fly by night operation." Other arts have this kind of showcase, he commented. Jazz should be given, and deserves the opportunity. Apart from giving stability to jazz musicians, who find jazz work hard to secure or disappear into studio bands, it would encourage young people to listen to jazz.

Wein said that if other cities would sponsor concerts by the company, it would travel the world, and record companies and publishers would lend support. "There are problems but they are not insurmountable," he said.

## The Business of Newport

What is the Newport Jazz Festival, a four-day July 4 weekend festival, worth to the town of Newport? George Wein reckons that the Festival attracts each year upwards of 40,000 people over the weekend. "With accommodation, food, gasoline, a successful Newport Jazz Festival gives the town \$500,000—maybe a million in an exceptional year."

The year before last Wein, working on the assumption that jazz and rock were getting closer together, booked a lot of rock acts, major names, on to the Festival which gave him and his staff (and the Newport police authorities) their first major confrontation with the 1970 youth culture. There was property damage, unruly audiences, tension . . . and a series of attacks on the Newport Festival from some members of the Newport Town Council.

Wein admits he was "greedy" that year. "I thought it would be an experiment putting jazz and rock together but I killed it by putting too much rock. I turned it into a pop festival. I've nothing against rock but by putting so much on to the Newport bill, instead of enhancing the jazz, I overpowered it."

Despite the complaints that followed, Wein says: "I have no real problems with the town. I personally think they could do more for us in view of the money we bring in. Like paying the bill for policing the Festival—we ourselves spend \$100,000 a year on the police, renting the field, food for the concessions, the people we employ, which comes to around 200 people—300 if you count the police—at Festival time. All Newport people. If you include the Newport Folk Festival which we are also involved in, you can double those figures."

"But occasionally a conservative will make a play to stop the Festival but they always get voted down. I have no real complaints—we always work things out. They show me respect and we work with the community. I stay alive and I've built up a lot of friends."

Those friends of the Newport Jazz Festival voted for George Wein on a ballot called in the community to approve of the Newport Jazz Festival—the vote was 80 percent in Wein's favor which overwhelmed him. He remembers getting the news by phone from his wife Joyce at 3 a.m. in Paris.

Wein lays stress on working with the community wherever he works. He finds his New Orleans Festival at present an uphill struggle in this respect—this is a Festival with roots and guts that are so real yet you find that people who criticize it don't even know what they are knocking. They don't even know their own roots. Mostly they want me to do a Newport in New Orleans, bring down name artists and do a series of concerts.

"But to do the job properly the way I want to is my greatest challenge as a producer. The New Orleans Festival can last as long as Newport if you can convince the people there, even our friends, that it is also a Heritage Festival. The black community want to see Roberta Flack and Cannonball Adderley but to concentrate merely on that wouldn't give the Festival its significance. It's hard to get to them under these circumstances. There's no secret to being a successful promoter or producer—get the No. 1 act in the country."

"But for Newport and New Orleans and my other Festivals there has to be a little curiosity about music and new ideas. I go by my own feeling about what people want and Newport is 18 years old this year and we haven't run out of ideas yet. We've never had a problem about that."

## Newport No. 1, Attendance, 500 Profit, \$400

The Newport Jazz Festival kicked off around 9 p.m. on July 17, 1954, with Eddie Condon and his group playing "Muskrat Ramble." The venue was the tennis courts (converted for the occasion) off Bellevue Ave. on the grounds of the Newport Casino. Attendance for that first festival, a two-night affair, was around 500 and they heard, apart from Condon, the Modern Jazz Quartet, Gerry Mulligan, Dizzy Gillespie, Pee Wee Russell, Lee Konitz, Lester Young, Lee Wiley, Billie Holiday and Teddy Wilson. Stan Kenton narrated a history of jazz and it rained (Condon quipped: "Welcome to the first underwater jazz festival").

One Newport society lady observed: "I don't mind the music too much—but the people are so vulgar."

Important to George Wein was that the music was high standard and it made a profit—a bare \$400.

The Newport idea evolved from an introduction made by Prof. Donald Born of Boston University and a jazz fan, of Mrs. Elaine Lorillard to Wein who has then running a summer jazz club in Gloucester, Mass. Mrs. Lorillard was Newport society, a jazz fan and she had some idea about a Festival. . . . With her husband, Louis Lorillard, travel agency head, they talked to Wein.

Recalls Wein: "They had just done an event with the New York Philharmonic at Newport and raised \$30,000 to promote it. They lost it all and then Prof. Born and the Lorillard suggested I do something with jazz. Mr. Lorillard called his bank to obtain \$20,000 of credit and then left with his wife for Europe, hoping I could put something on by the time they got back in July."

"The Newport Jazz Festival was in business. I knew where there was a public for jazz—I didn't know we were going to upset the whole world. Mr. Lorillard's \$20,000 was never needed. We had a lot of newspaper coverage—the papers picked up on the society and jazz angle. It didn't help bring in an audience but it did help with the newspapers and coverage."

That first Festival was a committee affair with the Lorillards, Wein, Charles Bourgeois (who runs Wein's New York office, does most of the booking, handles press during the Festival and is Wein's troubleshooter), CBS' John Hammond and others.

In 1955 the festival went to three days, in 1956 there was \$7,400 excess of income over expenses and in the following year this figure went over the \$50,000 mark and by 1958 it was into six figures.

1960 was the year of the riot in the fairgrounds outside the Festival and what Wein calls "the low point in my career."

Before 1960 Wein merely worked for the Foundation and was paid a salary but in 1962, after Sid Bernstein tried a Newport Festival, Wein rang the board and said he thought that Newport could be saved but he would have to go in as a business. He recalls that the previous board would not go in with him. Now he owns the Festival "100 percent, beholden to nobody."

But 1960, when the Festival was closed down for him, was a bad year because his Boston club, Storyville, also shut down. "I had no horse to ride, no identity," he says. "No event. That was when I started building up my foreign business which isn't big but sometimes pays the rent."

This foreign business does, however, enable Wein to travel around 200,000 miles a year and sleep in 150 cities a year on average.

Wein remarked: "Newport now is more important than the story of Newport then. In a time where there has been complete inundation by rock music in all the media—the press, television, radio—when they are saying not 'Is jazz dead' but 'Jazz is dead' . . . at a time like this the Newport Jazz Festival can draw an audience of 60,000."

"That's a greater story than Newport in the 1950's and 1960's. And so many artists of 15 years ago are still with us today."

"It all adds up to one thing—the public digs talent."

## Bernstein's Newport

George Wein has put on the Newport Jazz Festival every year but one since 1954.

The year that he dropped out was 1961 which immediately followed the so-called Newport Riots.

There was a Newport Festival in 1961, however, put on by New York promoter Sid Bernstein, who is no stranger to handling large crowds having presented both the Beatles and Grand Funk Railroad in Shea Stadium

in New York.

But Sid Bernstein's Newport attempt lost money and Bernstein made a public announcement—"George Wein is the only one who can put on a Newport Jazz Festival."

Recalls George Wein in 1971: "Sid may have lost money but I didn't watch the money—I watched the gross and the gross was good."

"Sid, in a sense, saved the Newport Jazz Festival. He showed me the business that you could do. That's when I said I have to go back into Newport. . . ."

## Festivals, Newport Offshoots

George Wein on the importance of the Newport Jazz Festival: "For the first time we found that big money could be grossed with jazz in the summertime. Before this (Newport began in 1954) the average artist worked cheap during the summer or took a vacation."

"But Forest Hills, Saratoga and all those festivals of music—even Woodstock—are outgrowths of the Newport Jazz Festival . . . they can all be traced back to Newport."

"Actually the Tanglewood classical music festival was MY inspiration but Newport itself can never be credited enough for what it showed in terms of concept—the sound, the presentation of jazz. The importance of Newport is beyond mere statement."

## Recorded Live At Newport

Record companies have always found Newport ideal surroundings for on-location recordings and this has paid off in the form of many "Live at Newport" albums becoming jazz classics and strong sellers to the jazz market.

Columbia, Atlantic, MGM/Verve (which once did the whole Festival from start to finish), Impulse, Colpix, Chess, United Artists, RCA—all have done well with Newport recordings.

But Wein thinks more could be done, not only with recording at Newport but recording jazz in general. "With the exception of a couple of companies, where hearts govern heads, most record companies here, I'm talking about the majors—do nothing for jazz."

"A jazz album hit can sell around 20,000 on average—the really popular jazz groups (with the record buyers) like Les McCann, Eddie Harris, Cannonball Adderley, Miles Davis of course do better than this. But internationally jazz can sell if it exploited properly."

"But to get release of jazz material nowadays with a few exceptions, it means that the idea is taken into committee and someone always decides to shoot for maybe two or three albums a year."

"Most a&r men in the companies can't make a decision as they used to in the old days without going through this committee approach. Everybody seems content to think that jazz albums can sell 2,000 to 3,000 copies and leave it at that."

Wein considers that the current awareness of rock-jazz groups should help record companies get more into jazz. "The rock kids have proved one thing," he comments, "that record companies should latch on to and that is that non-melodic, non-three-minute records can sell in the millions. A decade ago nobody ever believed this would happen."

"If the companies could bring the same kind of energy to jazz and jazz recordings it could really crack through."

Wein himself once ran his own label, Storyville Records, an all jazz line named after the club he opened in Boston. He started it around 1953 and had Cecil Steen as distribution partner. "We ran it for about four years, made a little history but couldn't keep it going. I needed capital to be in the record business. . . ."

Wein produced all his own records on the label and also produced albums for United Artists and a piano workshop album, of which he is particularly proud, for RCA that featured Duke Ellington, Mary Lou Williams, Willie the Lion Smith, Earl Hines . . . and Wein himself

"But I never had a hit record," he admits.

## Newport International

George Wein runs an international operation and is involved in Newport-based jazz programs in Europe, (Continued on page 60)

## Year's Events

George Wein is the man behind the Newport Jazz Festival—that's the immediate response when his name is mentioned. But he does more—he is officially president of Festival Productions, Inc., but he has moved beyond the presentation of music at Newport, whether it's jazz, folk, the opera or even Herb Alpert. Right now he is involved in producing, mainly jazz, jazz artists, jazz festivals in America and all over the world. He is involved in the Hampton Jazz Festival at the

Hampton Institute, Virginia, where the first jazz festival put on at a predominantly black college took place in 1968. (Wein recalled the beginnings of the Hampton Festival: "Our present Ambassador to Sweden, Dr. Jerome Holland was president of Hampton at the time and is an old friend of my wife Joyle and mine. Now the city and school are my partners and the festival is a big success. Personally this gives me a big thrill." . . .)

Wein also puts on the Ohio Valley Festival in Cincinnati in July—a very successful festival started in 1962. This year he takes Ray Charles, Garry Burton and Roy Ayers to Japan. He will also present a group he calls the Giants of Jazz, which includes Dizzy Gillespie, J.J. Johnson, Thelonious Monk, Sonny Stitt and Art Blakey to Japan along with Lionel Hampton's group with Illinois Jacquet.

The Giants of Jazz group will also appear in Europe as part of Wein's Newport package, sharing the bill with Miles Davis, Duke Ellington, the Preservation Hall Jazz Band, Ornette Coleman and others. This Wein package visits Berlin, Paris, London for week-long concerts and also gets into East Europe countries (Budapest, Bucharest, Prague, Belgrade and other cities).

Wein's Eastern European jaunts are done in association with the U.S. State Department. He considers that jazz dates like these help the jazz and American image, helps him and helps the jazz artists—"they get the extra gigs."

The State Department are appreciative. In March last year George Wein received a citation from the Department for helping to create friendly relations abroad through jazz.

Wein himself comments on the "tremendous hunger" for jazz in the Eastern bloc and credits the Voice of America radio programs, mainly by Willis Conover, as helping to lay the groundwork. The VOA has on occasions taped the complete Newport Jazz Festival for later broadcast throughout Eastern Europe which has also helped to put Wein's name and activities across there.

Wein is involved with a long Duke Ellington tour this year—after Europe the Ellington band visits South America, Japan, Hong Kong, Burma, India, Singapore, New Zealand, Australia. Buddy Rich is set for Europe later this year, and Dave Brubeck, Charlie Mingus and Herbie Mann should form a Japanese package that Wein has put together which more than bears out his contention that jazz is an international language.

Wein is the major force behind the New Orleans Jazz and Heritage Festival—an annual event—that bears out his other contention: "I don't promote concerts—I produce events." This Festival not only features music in the acknowledged birthplace of jazz but also jazz-oriented events alongside it.

The New Orleans Festival is important to George Wein's operations because he thinks that it will enable him to increase the scope of festivals, to pick up and develop other areas—long a dream of his—and introduce them to the Newport style of Festivals.

## Sponsors At Newport

"The Newport Jazz Festival is for sale," said George Wein. "Not necessarily to the highest bidder—I would never let a product tell me who to put onstage."

Wein was talking about the willingness that several firms have had in sponsoring evenings at Newport. This year, for example, the Schlitz Brewing Company and one of Wein's major supporters have an evening of blues music. In previous years they have sponsored events like a Louis Armstrong tribute or a salute to big bands.

"Schlitz has really made a contribution," says Wein. "They came to me right at the beginning."

Wein has also had sponsorship in various forms for his events from Pepsi-Cola and Pan Am, among others.

## Newport International

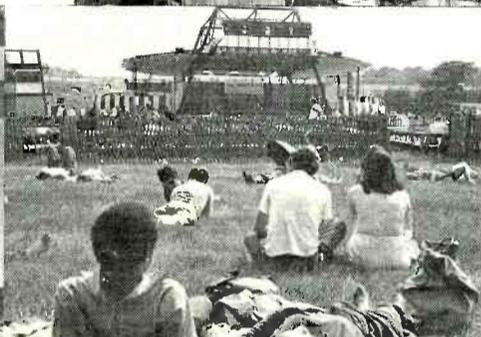
• Continued from page 59

South America, Mexico, the Far East, Eastern Europe—where there is a market and a demand.

He believes in taking the "broad spectrum" of jazz abroad because one of his theories is: "The minute there is only one kind of jazz there is no jazz at all. I have to end up with a general survey of what's going on—that's what my idea about promotion is.

"I have a lot of faith in jazz."

Last year in Europe, particularly in France and Berlin, Wein ran into static from the "radical" jazz fan who stated vocally that they wanted the new avant-garde jazz in preference to anything else.



TOP PHOTO: Joe Newman solos during a trumpet jam session at Newport 1970 while Dizzy Gillespie and Jimmy Owens look on. CENTER PHOTOS: George Wein, musician, with Larry Ridley, bass, at the Newport Jazz Festival. Father Norman O'Connor, a long-time supporter of Wein's Festival, with drummer Elvin Jones. Backstage meeting: Bassists George Duvivier and Larry Ridley with CBS' John Hammond who was on the committee at the very first Newport. BOTTOM PHOTOS: Newport founder Wein outside his Newport home. Newport International; George Wein takes the Festival to Tokyo and plays a set. The permanent Newport Festival stage during a concert.

## Wein & Sinatra

George Wein thought Frank Sinatra belonged in his 1965 Newport Jazz Festival and told Willard Alexander so. Alexander said he'd ask Frank and Frank agreed. "It was as simple as that," said Wein, who regards Sinatra as the biggest single star to appear at Newport.

"That was one of the most exciting nights of my career," he said. Sinatra brought along Count Basie's band and pianist Oscar Peterson for Newport, and Wein paid him \$35,000 for one night's work.

Some critics said that Sinatra didn't belong, as a pop singer, on the Newport bill, criticism that Wein also receives when he presents artists like Dionne Warwick (who will be there this year) at Newport.

Wein reacts strongly against this kind of criticism. "How can they say he didn't belong. Sinatra made the festival exciting—even arriving by helicopter—and drew enough people so that I could afford other less commercial artists."

And on the Newport bill that year were Archie Shepp, Cecil Taylor and John Coltrane, all representatives of the new movement in jazz, controversial and uncommercial.

## Wein & Dylan

George Wein is technical producer of the Newport Folk Festival. He recalled the night that Bob Dylan switched from his acoustic sound and went electric with a full-scale rock band behind him.

Says Wein: "If you are presenting an artist you should always, within reason, let him do what he wants. That night I remember Pete Seeger was upset because the sound was so loud—I was concerned that it would blow the system actually because at that time and for that kind of Festival we were not really equipped for it.

"When Dylan came offstage—and the audience reaction was strange for his electric set—I handed him his acoustic guitar and said, 'You've made your point—now do it for yourself and go back' . . ."

"He went back and played two numbers acoustically.

"That was a turning point for the Folk Festival . . . the start of the rock scene inundating the folk scene—much more than it has done to the jazz scene at present."

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# Soft Machine "Fourth." It's going to leave a lot of critics looking for words.

That's no hype. It's simple logic. Because the critics used up most of their superlatives reviewing Soft Machine's third album:

"It is simply the best album in the history of pop..."  
-Andrew Lycett, *The Village Voice*

"The album is definitely a masterpiece of contemporary music. Soft Machine has taken rock playing, rejuvenated it, made it interesting, saved it for the future."

-David Reitman, *Rock*

"Soft Machine is one of the most dynamic and innovative groups

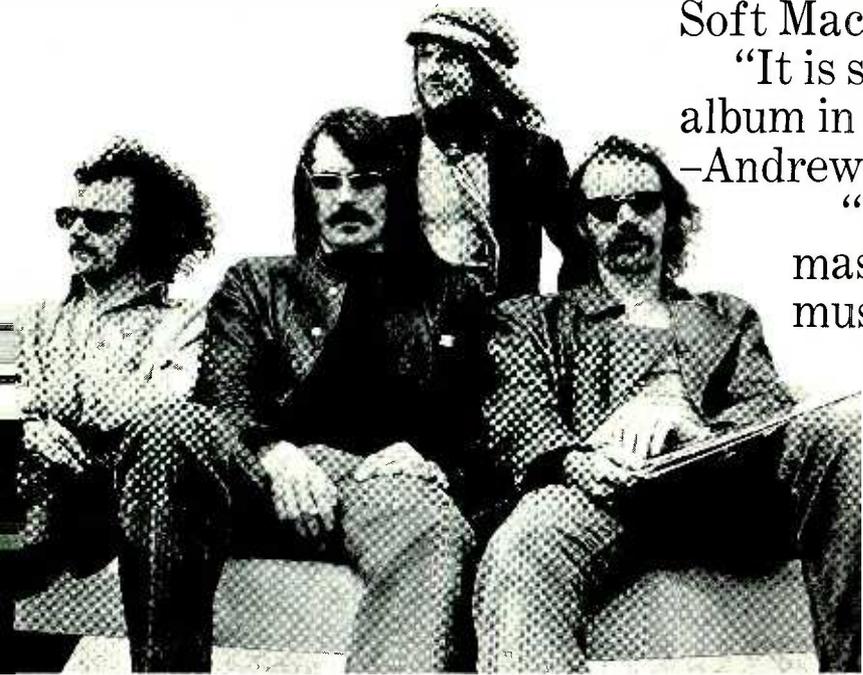
recording today."-*Zygote*

And Soft Machine's new album takes a landmark step beyond the one before. By pushing the group's exploration of rock music several steps further.

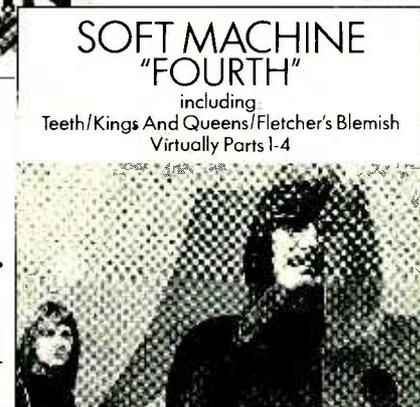
So what are the critics going to write about "Fourth"?

Well, if Soft Machine outdid themselves musically, we're sure the critics will find a way to do the same in words. After all, they've got even more inspiration than they did the last time.

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C 30754

# AFM—The Years of Consolidation

The American Federation of Musicians is 75 years old. It boasts a membership of 300,000 with nearly 700 locals. It was formed when William McKinley was president and Utah had just been admitted as the 32nd state in the Union.

At a convention held in Indianapolis Oct. 19, 1896 the constitution for a proposed trade union charter was drafted that was to change the lives of working professional musicians in the U.S. and Canada. The charter gave birth to the AFM . . . born before the world knew about radio, television, microphones amplifiers—even rock 'n' roll.

Actually ten years earlier, 1886, the National League of Musicians was formed, a kind of forerunner of the AFM. However the League appeared to consist of artists and professional men who were not union oriented and thereby had diminished strength. Out of the remnants of the declining league the AFM arose.

In 1900 Canada joined the Federation making it an international organization. In this year the first president Owen Miller was succeeded by Joseph Weber. Miller served as Federation secretary until 1919 and Weber remained president until 1940.

Between 1896 and 1940 Federation membership rose from 6,000 to 134,300.

The 1920's were beset with problems for the AFM and the working musician as "canned music" made its first appearance. This was not the disk as we know it today but specially made recordings to serve as background music or intermission music at the motion picture houses springing up around the U.S. Where earlier, live musicians had provided the atmosphere, now music was ground out by mechanical means.

In 1927 the issue reached mammoth proportions with the release of "The Jazz Singer" and the talking picture era. Soon 18,000 musicians were out of work and this scared both Federation executives and members, because the final blow was so sudden, happening almost overnight.

In 1940 James Caesar Petrillo became president.

Around this time, the long playing record began to make inroads into the life of the working musician as radio stations—who had previously had their own groups of musicians, or had taken "remote" broadcasts featuring live orchestras—turned on to the new medium.

Petrillo, the reality of the film world crisis before him, instituted the recording ban on Aug. 1, 1942. No AFM member recorded except for product for the armed forces overseas. This ban lasted on and off until 1948. In 1944, the disk companies and the AFM signed contracts agreeing to create a fund, of a royalty type, for members of the AFM. But this fell through in 1947 when Congress passed the Taft-Hartley law stating that a union could not administer its own welfare fund and—despite protestations from the AFM—the recently signed agreement was considered a welfare fund agreement.

So Petrillo called his members out again until 1948 when the Recording Industries Trust Fund came into being (now called the Music Performance Trust Fund).

AFM president Hal Davis recently commented: "Basically musicians knew that by constantly reusing their performances on records without paying the musicians who made the records, the recording companies would reap huge profits and musicians would

end up with no money, no jobs and no future.

"That was the central issue in dispute. In settlement of that strike, the recording companies agreed that, for every record sold, a certain portion of the purchase price would go into a special fund, administered by an independent trustee and that fund would be used to pay musicians to play at live admission-free, public performances throughout the U.S. and Canada.

"The result today is nearly \$7 million a year spent to pay for the services of Federation members who give free music to their communities."

In 1950 Petrillo and international treasurer Harry Steeper went to Puerto Rico and as a result of the negotiations with the independent unions there, the Puerto Rican local (468) was created.

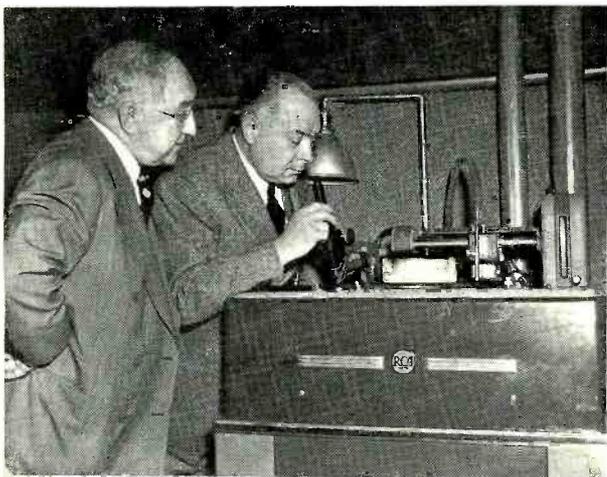
Petrillo retired in 1958 and Herman Kenin was named president. Kenin was interested in the young musician was—a string player himself—formed the Congress of Strings, a summer musical camp idea, one in the East and the other on the West Coast. Here young string musicians could study under name conductors, first chairmen and concertmasters.

In 1960 the AFM was active in reducing the Cabaret Tax, which cut into the employment of musicians. They managed to halve it—from 20 percent to 10 percent. It has since been repealed.

In 1970 Kenin died suddenly and Hal Davis, then vice president, was elected to serve the AFM in his place.

He now takes it into its 75th year—a year fraught with more problems than in 1896.

Because now words like radio, television, microphones, amplifiers and rock 'n' roll ARE in the dictionary.



THE WHITE HOUSE  
WASHINGTON

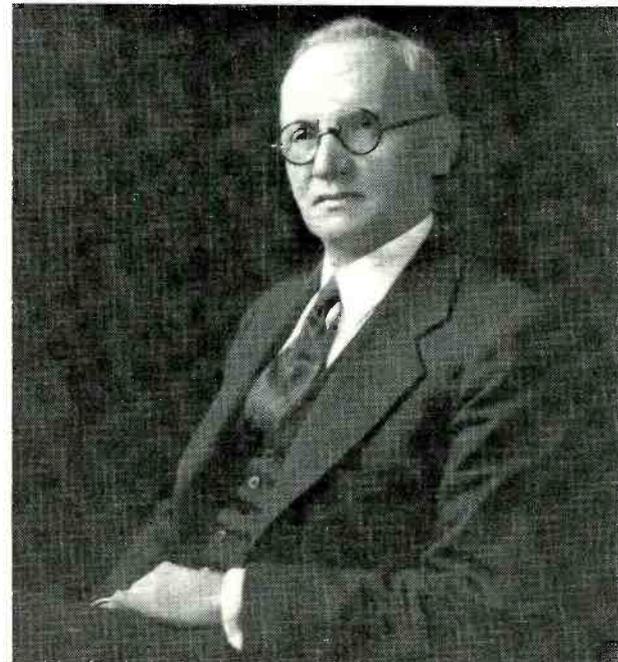
May 8, 1971

As a music lover and piano enthusiast, I am particularly proud to applaud the role of the American Federation of Musicians in obtaining increased recognition for professional musicians.

Your work does much to enhance the quality of life in America, and your efforts to develop the fullness of our nation's musical talent enrich not only the artist, but the society which benefits from his work.

My warmest congratulations to you on this seventy-fifth anniversary which has so much significance in America's cultural history.

*Richard Nixon*



(above left) JIMMY PETRILLO, known as "the Chief" to Federation members, gives the downbeat to another Chief, Harry Truman, before joining him on the trumpet in a chorus of "Hail, Hail, the Gang's All Here." Mr. Truman had just been presented with a grand piano by the AFM at the Annual Convention in 1954. (credit: Wide World Photos)

(center left) PRESIDENT JOE N. WEBER retired in 1940 and was succeeded by James Caesar Petrillo, then President of the Chicago Local. As President of that Local, he had observed the extensive unemployment which the popularity of talking pictures had brought to professional musicians, and he feared more job losses as a result of the long-playing record. Under his leadership, on Aug. 1, 1942, AFM musicians ceased making recordings. The contest with recording companies was finally settled in 1948. Here President Petrillo and General David Sarnoff, chairman of the board of RCA, view the machine that made the first post-ban recording, a musical salute to President Truman.

(above) HAL DAVIS was elected to fill the vacancy left by the sudden death of Herman Kenin by unanimous vote of the International Executive Board. Before his election, in addition to being Vice President of the Federation, he also was President of Local 60 in Pittsburgh. Here, with President Nixon in 1968, he represented President Kenin at a White House dinner. (left) TAKING PART in picketing ABC in a 1968 dispute on the West Coast are, left to right, Jack Dumont (AFM official), Stan Kenton and Lalo Schifrin. (above right) JOSEPH WEBER was President of the AFM from 1900 to 1940. During his tenure, membership increased from the original 6,000 to 134,372. First President was Owen Miller, who served in that capacity from 1896 to 1900. He was elected Secretary in 1900 and served until his death in 1919. (below right) HERMAN KENIN, who put himself through law school by playing the violin and conducting, was unanimously elected AFM President in 1958. He had been a member of the International Executive Board from 1943. Here, Kenin, second from right, joins a picket line in New York City with members of Local 802, including 802 President Max Arons (third from left).

# U.S. Symphony Needs Fed. Aid

• Continued from page 1

railroads, farmers, and an enormous diversity of commercial enterprise dedicated to making a profit for private investors.

"Why not subsidize our major arts institutions as we subsidize our schools?"

Davis added that musicians' salaries are not the reason for the financial difficulties of the symphony orchestras—all other costs connected with the operation of an orchestra had "far outstripped" musicians' salaries.

"The problem is that new sources of revenue have not become available to meet the rising costs of orchestra management and a symphony orchestra cannot meet its increased costs by instituting greater efficiencies and improved technology.

"The orchestra cannot be automated, as can production in a factory. Costs keep rising, and the salary of the musician is but a small fraction of these rising costs—but concert halls cannot increase their prices. To do so would drive their patrons away and the object of an orchestra is to attract listeners, not discourage them."

Regarding musicians' salaries, Davis said that the average guaranteed wage earned by members of the largest symphony orchestra in the country was "a good deal less than \$10,000 a year."

He stated: "Of the 34 major symphony orchestras in the U.S. and three in Canada, only six offer their musicians 52 weeks of employment a year. The basic weekly scale is less than \$250 for each symphony musician and only four orchestras offer their players a guaranteed annual wage of \$15,000 or more.

"It's incredible when you realize the time and money spent by a symphony orchestra musician to equip himself for his profession is at least equal to—and in some cases greater than—the commitment required to become a doctor or a lawyer.

# AFM Demands Pirate Bill

The 300,000 strong American Federation of Musicians is working in "total harmony" with the recording industry to get Congress to pass measures to outlaw tape and record piracy nationwide. Announcing this, AFM president Hal Davis noted that piracy was depriving the manufacturers, performers and retailers in the industry of at least \$160 million.

"Also every level of government is losing tax revenues on legitimate sales of normal sales," he commented.

"Due to the increasing use and modest cost of cassette and cartridge tape players, the trend towards piracy will certainly get worse unless adequate legal protection is forthcoming."

In addition to revenue directly lost to the industry, there were additional losses in the form of contributions that would be made to the AFM Special Payments Fund for recording musicians and also to the Music Performance Trust Funds of the AFM. Industry contributions to the MPTF are based on a percentage of total sales and Davis noted that estimates by the recording industry indicated that one third of all cartridge tapes sold last year were pirated, and that about 18,000 illegal tapes are being produced daily.

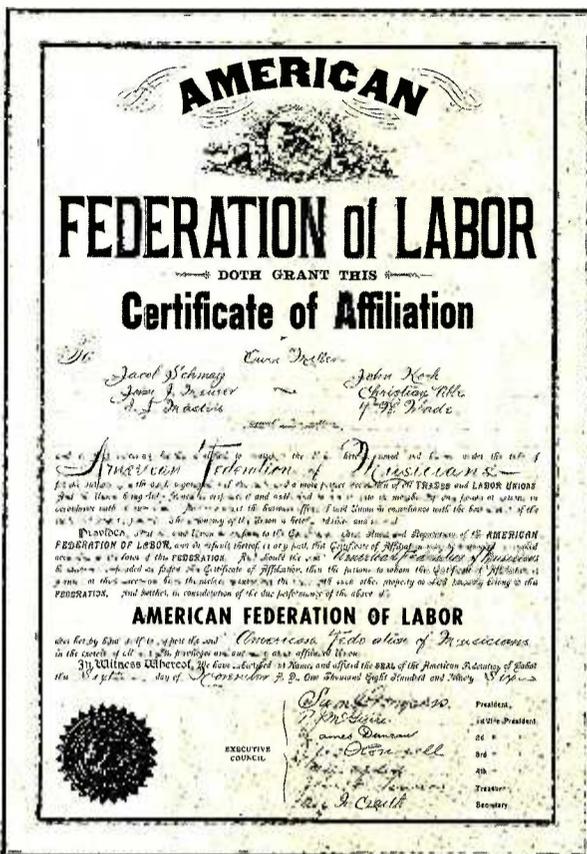
The AFM is strongly supporting legislation introduced by Sen. John McClellan to make unauthorized duplication and piracy a Federal offense.

# U.S. Govt. Lags Behind

The seven and a half cents per person spent by the U.S. government to support the arts falls far short of the country's actual needs and even if Congress votes the full appropriation of \$30 million this year, it will only represent a total of 15 cents per person, commented Hal Davis, AFM president.

Davis pointed out that West Germany's government spends \$2.42 per person on the arts, Sweden and Austria each spend \$2, Canada \$1.40, Israel \$1.34 and the U.K. \$1.23 per person.

"The U.S. contribution of 15 cents per person is roughly equal to the cost of one mile of superhighway," said Davis, who is chairman of the Labor Committee of the Partnership of the Arts, dedicated to increasing public money spent in this area.



The Executive Council of the AFL shown leaving the White House after presenting to President Hoover a plea for relief to millions of jobless. Front row (l. to r.) are: Matthew Woll; Joe N. Weber; J. A. Wilson; Frank Morrison, AFL Secretary; William Green, AFL President; Frank Duffy. Back row: G. M. Bugniatze; A. O. Wharton.

# CATV, Cassette—AFM Protection

Musicians are protected whether the video cassette or cable television dominates future in-home entertainment, announced Hal Davis, AFM president.

"We have an understanding with networks and recording companies that they will not attempt to use our services on audio-video cassettes without first having worked out a labor agreement with the Federation," he added.

The union's recent contracts with advertising agencies, covering commercial announcement, also states that "employees cannot without AFM consent use the spots produced under the agreement for anything other than free TV and radio broadcasting.

Davis commented: "The way things are going today, it appears that the bulk of our employment in the future may well be in the electronic field, which makes the protection of the musician all the more important.

"To prevent the disaster of employment that suddenly threw thousands of musicians out of work with the advent of talking pictures, the AFM must continue

to make certain that no one can have 'the right to cut, spice or in any way restructure our original product into another form—at the expense of the musician.'"

Cable TV offers "greater and more immediate potential to performer and home viewer" than the video cassette, according to Davis. However, he termed the cassette an "exciting new development with much promise" but thought this would be directed because of the price of hardware and the "incompatibility of present systems" towards educational use.

CATV, however, had a more immediate and promising employment avenue for the musician and other artists.

"CATV seems much more likely to have a greater impact on home entertainment," said Davis.

# AFM Concerned About Foreign Music Imports

The American Federation of Musicians is concerned about the proliferating enchantment" shown by U.S. promoters with foreign orchestras and other foreign musical groups.

The AFM is asking the U.S. immigration service, in granting temporary employment visas, to "vigorously enforce" the law that requires aliens be paid wages not less than those earned, in the mean, by their U.S. counterparts.

According to Hal Davis, AFM president: "We must not permit the undercutting of wages and working conditions to masquerade under the guise of cultural exchange, although the AFM subscribes to the principles of artistic reciprocity.

Davis said his concern lay with U.S. promoters "saturating" the contemporary market with foreign orchestras and in some cases attempting to establish "residency series" in several major cities.

The AFM has successfully opposed the establishment of foreign orchestras in residence where such appearances adversely affected employment of U.S. musicians.

According to Davis, part of the problem lay in lack of statistics concerning wages paid by foreign orchestras to individual musicians.

He added: "We are reasonably certain that the individual foreign musicians' wages do not approach the minimum scale paid to American musicians. This is an advantage held by the foreign orchestras that should not be tolerated by the U.S. Department of Labor."

Davis added that the relationship between the AFM and the U.K. Musicians Union—the two organizations have a job-for-job, man-for-man reciprocal agreement—had "never been better."

# 'Canned Music'—Job Shortage

"Broadcasters make a huge profit on canned music—for which they pay virtually nothing—and for which they do not employ any musicians.

"The critical question facing musicians is this threat of displacement by canned music," said Hal Davis, AFM president, citing a "desperate need" for Federal legislation to protect the artist.

Davis also noted that, because there are no employees, there is also no possibility of collective bargaining in this area.

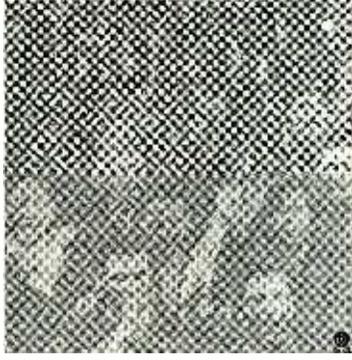
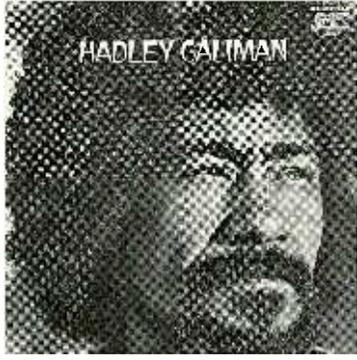
"Musicians are faced with a critical and chronic shortage of jobs and it is absolutely necessary for Congress to enact legislation amending existing copyright laws so that performers, including the musicians, will be compensated for their services whenever they are used."

This kind of protection, he added, is given to composers and publishers.

Davis said: "Our laws allow recorded performances of our great orchestras and their musicians to be used free of charge in recorded form by the multibillion-dollar commercial broadcasting industry. Millions are made by broadcasters through the sale to sponsors of time filled with the recorded talents of our nation's artists—and yet they share not one dime of these enormous profits.

"Congress can make a major contribution to the arts by insuring an equitable system of copyright protection."

# Album Reviews



**CLASSICAL**  
**BEETHOVEN: NINTH SYMPHONY**—Various Artists/NBC Symphony Orch. (Toscanini). RCA VIC 1607

**JAZZ**  
**HADLEY CALIMAN**—Mainstream MRL 318

**INTERNATIONAL**  
**AGUAVIVA**—Capitol SMAS 774

An all star vocal cast head this warhorse available for the first time on one LP. Eileen Farrell, Nan Meriman, Jan Peerce and Norman Scott are the principals who give support to this powerful rendition by Toscanini. Robert Shaw Chorale are wonderful. Recorded in April 1952.

It might be unfair to call this recording jazz. On the other hand, it really is not a pop recording. It is probably both. Caliman is the new breed of musician who can take the best of both worlds, combine them and have an overall appeal to a wide audience. There is heart on this LP. The heart of a newly discovered self. This is Caliman's first chance to wail and his tenor saxophone does just that. "Blues for L.L.," "Comencio," and "Little One," all feel good to the ear.

Spanish producer Manolo Diaz has successfully blended select poems of well-known Spanish poets such as Federico Garcia Lorca, Rafael Alberti and Mexico's Leon Felipe with the youthful, live vocal sounds of Aguviva, a group of Spanish students. Unique in concept, contemporary and appealing both musically and in content, the LP features overdubbing in English, while Aguviva's brilliant, vocal sound is ideal for Spanish markets.

## SPECIAL MERIT PICKS

### ORIGINAL CAST

**ORIGINAL CAST**—Touch. Ampex A 50102 Word of mouth has brought this off-Broadway musical about disenchanted youth who form a commune and help each other to hit status after a fair sized run. The score, by Kenn Long and Jim Crozier is the main asset followed by an exuberant ensemble of performers. "Come to the Road" and "Reaching, Touching" have commercial potential.

### POP

**MICHAEL PARKS**—The Best Of. MGM SE 4784. Michael Parks, who rode to fame on the charts with his "Long Lonesome Highway" single, which was the theme of his TV show "Then Came Bronson" now comes along with a collection of his outstanding performances culled from his previous album releases, and it should prove an important addition to his many fans. Included with "Tie Me to Your Apron Strings Again" and "Sally" is a previously unreleased performance of "Sing That Song Again."

**VARIOUS ARTISTS**—Jewel - Vol. 1. SSS International SSS 24. The label has picked up some important hits, formerly on other labels, and this package should fare well in sales and chart activity. Included are Tommy James' "Crimson and Clover," the Shangri-las' "Leader of the Pack," "Tighter and Tighter" by Alive and Kickin', Carl Perkins' "Blue Suede Shoes," and Bill Justis' "Raunchy." A strong program of past hits for collectors.

**HEDGE & DONNA**—(R)evolution. Polydor 24-4063. Hedge & Donna's move to Polydor has been treated with respect by the label. The production is a full one with voices and instruments ably assisting the two singers. "Aragon Ballroom," "Collage," and "Sail a Schooner" stand out among some fine material.

**THIS IS ARTIE SHAW**—RCA VPM 6039. This deluxe two-record set at low cost, is another fine collector's item in RCA's line of "Big Band Music." This should prove one of the most popular items with such classics included as Tony Pastor's "Indian Love Call," Billie Holiday's "Any Old Time," Helen Forrest's "Deep in a Dream," and Lena Horne's "Don't Take Your Love From Me." Shaw's "Begin the Beguine," "Frenesi" and "Summit Ridge Drive" are here as well.

**JERRY LEE LEWIS**—Monsters. Sun 124. Although Lewis is currently making the charts with his country material, this collection of early pop recordings by the artist should prove a boon to his many fans. Included are his own individual treatments of "Don't Be Cruel," "Jailhouse Rock," "Be Bop a Lula" and "Good Golly Miss Molly."

**ANDY ROBERTS WITH EVERYONE**—Ampex A 10117. The "Everyone" who accompany Andy Roberts on this album debut include John Pearson, Dave Richards and Bob Sargeant, all talented musicians, who are equipped

to play a variety of instruments as well as providing vocal support. There's some top material here, with "Trouble at the Mill," "Too Much a Loser" and "Midnight Shift" the standouts that should bring this good new rock group to the best selling charts the first time out.

**SHILOH**—Amos AAS 7015. Kenny Rogers (First Edition) turns producer with a strong new group, four from Texas and one from the Florida area, and a heavy folk-rock sound. Best cuts for Top 40 include, "Simple Little Down Home Rock and Roll Love Song for Rosie," and their own material, "Same Old Story," and "I'm Gone." Smooth group offers much chart potential.

### SOUL

**DORIS DUKE**—A Legend in Her Own Time. Mankind 200 (Nashboro). Doris Duke comes to the Nashboro-distributed Mankind label via a production deal with Jerry (Swamp Dog) Williams, who produced and arranged the disk as well as her single, "If She's Your Wife." Southern soul modernized by Williams' slick arrangements of the fare, with strings provided by the Philadelphia Orchestra and background voices by the Charlie Chalmers group. "It Sure Was Fun," "Do It All Over You" and "Since I Fell For You" could happen.



### POPULAR ★★★★★

**ALIOTA HAYNES**—Jeremiah. Ampex A 10119  
**JASPER WRATH**—Sunflower/MGM SNF 5003

**TUCKY BUZZARD**—Capitol ST 787  
**ARNOLD BEAN**—Cosmic Bean. SSS International SSS 21

**BEGGARS OPERA, ACT ONE**—Verve V6-5080  
**STEELEYE SPAN**—Please to See the World. Big Tree BTS 2004 (Ampex)

**CARAVAN**—In the Land of Grey and Pink. London PS 593  
**MADRIGAL**—SSS International SSS 18

**GOTHIC HORIZON**—The Jason Lodge Poetry Book. London PS 592  
**HOUSTON**—SSS International SSS 19

**SWEET REVIVAL** featuring Don Hill—SSS International SSS 16  
**H.Y. SLEDGE**—Bootleg Music. SSS International SSS 22

**BENNINGHOFF**—Beethoven Bittersweet. SSS International SSS 15  
**BENNINGHOFF**—Church Bach. SSS International SSS 17

### COUNTRY ★★★★★

**LITTLE JIMMY DEMPSEY**—Home Cooked. Plantation PLP 14  
**SHOT JACKSON & CHUBBY HOWARD**—Nashville Northwest. Wasp WR 1001

**HIGHLANDERS**—This, That and More. Princess PR 1117  
**FABULOUS MARSHALL COINER and His Deputies**—Singing the Most Requested. Princess PR 1100

### POLKA ★★★★★

**EDDIE 'D'/DMUCHOWSKI ORCH.**—"D" Records EST 1007  
**SPOKEN WORD** ★★★★★  
**VARIOUS ARTISTS**—Poetry Out Loud - Four. Out Loud OLP 104

### JAZZ

**CLARK TERRY/BOBBY BROOKMEYER QUIN-TET**—Mainstream MRL 320

Put together a rhythm section like Roger Kellaway, piano; Bill Crow, bass; and Dave Bailey, drums; and add Clark Terry, trumpet and flugelhorn, and Bob Brookmeyer on trombone and one gets a together rhythm section and two wailing crazies who can make sense out of chaos. That is the nature of this fine album, one which every jazz enthusiast as well as the pop crowd can appreciate. "Blindman, Blindman," "Weep," "Hymn," and in fact, every tune deserves listening. If this album doesn't sell, then people have wax in their ears.

**THE HERBIE MANN-MAYNARD FERGUSON YEARS**—Echoes of An Era. Roulette RE 109. These recordings represent the first real efforts of Mann with a big band. And he could pick none better than the band heard here to implement the Mann style and creativity heard in this recording. Ferguson has always been his own musician and the tunes on this album illustrate this theory well. "Brazilian Soft Shoe," "African Flute," "Hey There," and "Soft Winds," have to be milestones in the careers of these two exceptional musicians.

**THE JOHNNY SMITH-STAN GETZ YEARS**—Echoes of An Era. Roulette RE 106. The Getz (tenor saxophone) and Smith (guitar) collaborations recorded in the early 1950's that included some soft creative workouts on such ballads as "Moonlight in Vermont," "Stars Fell on Alabama" and "Tenderly" are rightly regarded as chamber jazz masterpieces. Delicate playing abounds in this welcome reissue of full fledged musicians working on good themes. The set should also have considerable MOR appeal being strong on melody.

**MAYNARD FERGUSON**—Screamin' Blues. Mainstream MRL 316

Ferguson here leads a 28 piece shouting big band that still manages to be supple in its approach to a set of blues. Four titles are associated with the Ray Charles soul repertoire, one belongs to Basie and there's an exhilarating ride on the happy go lucky "Night Train." Players are all solid, creative jazz/session musicians, arrangements are flexible and allow for solo space. Ferguson's trumpet, Charlie Mariano's alto and Richard Davis' bass are standout solo items. Recorded in the early 1960's.

### ALBUM REVIEWS

#### BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

#### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

#### FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

## BILLBOARD PREDICTS

NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

- YOU'VE GOT A FRIEND** . . . James Taylor, Warner Bros.
- SHE'S NOT JUST ANOTHER WOMAN** . . . 8th Day, Invictus (Capitol)
- MR. BIG STUFF** . . . Jean Knight, Stax
- I DON'T WANNA DO WRONG** . . . Gladys Knight & the Pips, Soul (Motown)
- BRING THE BOYS HOME** . . . Freda Payne, Invictus (Capitol)
- SOONER OR LATER** . . . Grass Roots, Dunhill
- DRAGGIN' THE LINE** . . . Tommy James, Roulette
- NEVER ENDING SONG OF LOVE** . . . Delaney & Bonnie & Friends, Atco
- TAKE ME HOME, COUNTRY ROADS** . . . John Denver, RCA
- GET IT ON** . . . Chase, Epic (CBS)
- DOUBLE BARREL** . . . Dave & Ansil Collins, Big Tree (Ampex)
- HOW CAN YOU MEND A BROKEN HEART** . . . Bee Gees, Atco
- WILD HORSES** . . . Rolling Stones, Rolling Stones (Atco)
- SUMMER SAND** . . . Dawn, Bell
- SIGNS** . . . Five Man Electrical Band, Lionel (MGM)
- CHANGE PARTNERS** . . . Stephin Stills, Atlantic
- MOON SHADOW** . . . Cat Stevens, A&M
- RINGS** . . . Cymarron, Entrance (CBS)
- BEGINNINGS/COLOR MY WORLD** . . . Chicago, Columbia
- WATCH THE RIVER FLOW** . . . Bob Dylan, Columbia
- RAINY JANE** . . . Davy Jones, Bell
- MERCY MERCY ME (The Ecology)** . . . Marvin Gaye, Tamla (Motown)
- MIGHTY CLOUDS OF JOY** . . . B.J. Thomas, Scepter
- RIDERS ON THE STORM** . . . Doors, Elektra
- CRAZY ABOUT THE LA LA LA** . . . Smokey Robinson & the Miracles, Tamla (Motown)

## ACTION Records

### NATIONAL BREAKOUTS

#### SINGLES

**MERCY MERCY ME (The Ecology)** . . . Marvin Gaye, Tamla 54207 (Motown) (Jobete, BMI)

#### ALBUMS

**EMERSON, LAKE & PALMER** . . . Tarkus, Cotillion SD 9900  
**OSIBISA** . . . Decca DL 75285

### REGIONAL BREAKOUTS

#### SINGLES

**MAKE IT WITH YOU** . . . Ralfi Pagan, Wand 11236 (Scepter) (Screen Gems-Columbia, BMI) (NEW YORK)  
**STEP INTO MY WORLD** . . . Magic Touch, Black Falcon 19102 (Shotgun, BMI) (NEW YORK/WASHINGTON)

#### ALBUMS

**ALAMO** . . . Atlantic SD 8279 (MEMPHIS)

## Bubbling Under The HOT 100

- 101. **MAGGIE** . . . Redbone, Epic 5-10670 (CBS)
- 102. **BEEN TOO LONG ON THE ROAD** . . . Mark Lindsay, Columbia 4-45385
- 103. **DON'T SAY YOU DON'T REMEMBER** . . . Beverly Bremers, Scepter 12300
- 104. **CAUGHT IN A DREAM** . . . Alice Cooper, Warner Bros. 7490
- 105. **I WANT TO TAKE YOU HIGHER** . . . Kool & the Gang, De-Lite 540
- 106. **YOU'VE GOT TO EARN IT** . . . Staple Singers, Stax 0093
- 107. **I'VE FOUND SOMEONE OF MY OWN** . . . Free Movement, Decca 32818
- 108. **ARE YOU LONELY** . . . Sisters Love, A&M 1259
- 109. **RUBY (Are You Mad)** . . . Buck Owens & His Buckaroos, Capital 3096
- 110. **LOVE'S MADE A FOOL OF YOU** . . . Cochise, United Artists 50756
- 111. **CALIFORNIA EARTHQUAKE** . . . Norman Greenbaum, Reprise 1008
- 112. **LIKE AN OPEN DOOR** . . . Fuzz, Calla 177 (Roulette)
- 113. **PUFF OF SMOKE** . . . Roy Head, TMI 9000 (CBS)
- 114. **STEP INTO MY WORLD** . . . Magic Touch, Black Falcon 19102
- 115. **HE'S GONNA STEP ON YOU** . . . John Kongos, Elektra 45729
- 116. **CHARLEY'S PICTURE** . . . Porter Wagoner, RCA 47-9979
- 117. **I KNOW YOU GOT SOUL** . . . Bobby Byrd, King 6378
- 118. **PRAY FOR ME** . . . Intruders, Gamble 4014
- 119. **YOU'RE A LADY** . . . Gene Chandler, Mercury 73206
- 120. **SO LONG MARIANNE** . . . Brian Hyland, Uni 55287 (MCA)
- 121. **DRIVEWAY** . . . 100 Proof Aged in Soul, Hot Wax 7104 (Buddah)
- 122. **HOW DID WE LOSE IT BABY** . . . Jerry Butler, Mercury 73210
- 123. **THE CHAIR** . . . Marty Robbins, Columbia 4-45377
- 124. **BRIGHT LIGHTS BIG CITY** . . . Sonny James with the Southern Gentlemen, Capitol 3114
- 125. **SINGING IN VIETNAM TALKING BLUES** . . . Johnny Cash, Columbia 4-45393
- 126. **10 & 2 (Take This Woman Off the Corner)** . . . Gene & Jerry, Mercury 73195
- 127. **JUST ONE TIME** . . . Connie Smith, RCA 47-9981
- 128. **WHERE WOULD I BE (Without You)** . . . Edgar Winter's White Trash featuring Jerry La Croix, Epic 5-10740 (CBS)

(Continued on page 66)

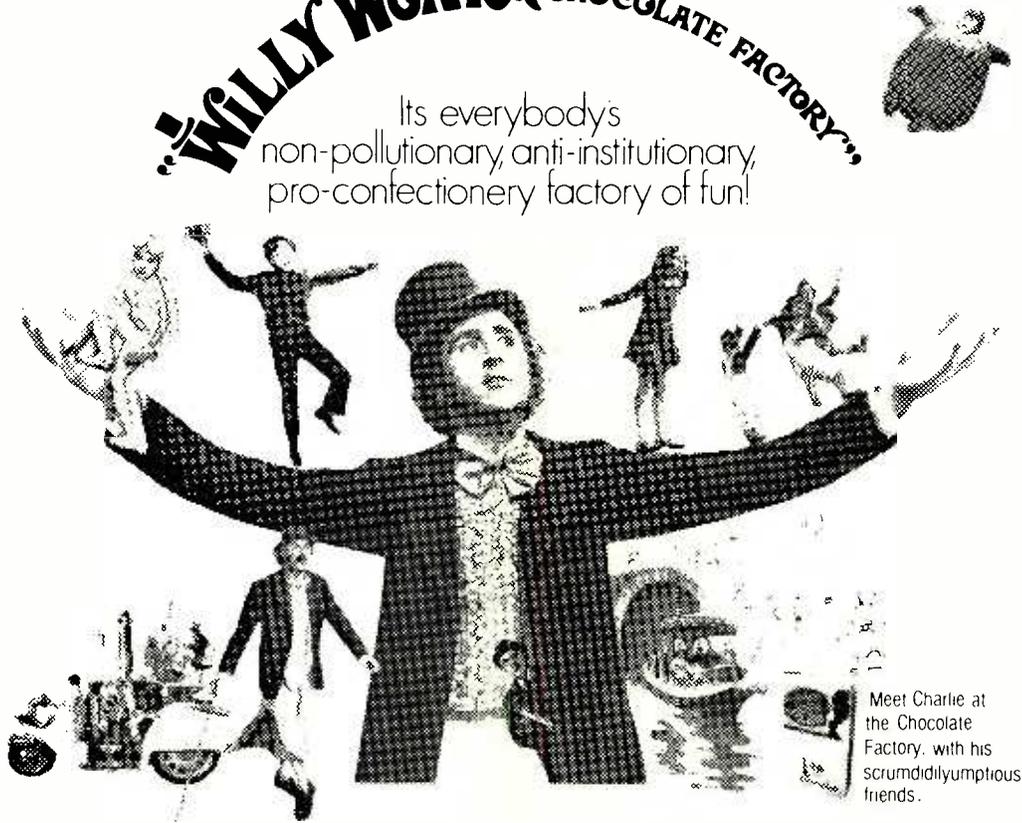


# The Most Scrumdidilyumptious Album Ever

from the movie with the same great taste  
The Original Soundtrack From

## "WILLY WONKA & THE CHOCOLATE FACTORY"

Its everybody's  
non-pollutionary, anti-institutionary,  
pro-confectionery factory of fun!



Meet Charlie at the Chocolate Factory, with his scrumdidilyumptious friends.

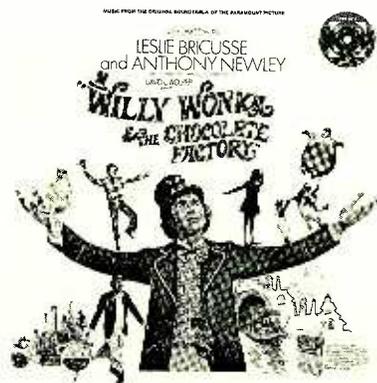
This summer, scrumdidilyumptious will be on the lips of every kid in America. Paramount Records has joined forces with Paramount Pictures, David L. Wolper Productions and Quaker Oats for the complete exploitation of the hottest property of 1971, "Willy Wonka And The Chocolate Factory" with its Leslie Bricusse and Anthony Newley Soundtrack.

The film goes into release everywhere in July. TV and radio feature promotions and time buys have already paved the way and are continuing.

Mr. Record Dealer, every sales and promotion aid imaginable will be available.

*The possibilities for selling this album are endless. Contact your Paramount distributor Now!!  
Millions of young people have read the book.  
Every one of them and all their friends will see the film.  
And they'll all want this super soundtrack album.  
Contact your Paramount distributor Now!!!*

*Available immediately on Paramount Records and Tapes  
it's scrumdidilyumptious*



PAS 6012  
PA8 6012  
PAC 6012

# BEST SELLING Jazz LP's

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	<b>SECOND MOVEMENT</b> Eddie Harris & Les McCann, Atlantic SD 1583	4
2	3	<b>BITCHES BREW</b> Miles Davis, Columbia GP 26	61
3	4	<b>TO BE CONTINUED</b> Isaac Hayes, Enterprise ENS 1014 (Stax/Volt)	30
4	2	<b>CHAPTER TWO</b> Roberta Flack, Atlantic SD 1569	43
5	5	<b>THEMB!</b> Pharoah Sanders, Impulse AS 9206 (ABC)	3
6	10	<b>LIVING BLACK</b> Charles Earland, Prestige PR 10009	10
7	12	<b>WEATHER REPORT</b> Columbia G 30661	2
8	7	<b>JACK JOHNSON</b> Soundtrack/Miles Davis, Columbia S 30455	11
9	9	<b>M.F. HORN</b> Maynard Ferguson, Columbia C 30466	13
10	11	<b>BACK TO THE ROOTS</b> Ramsey Lewis, Cadet CA 6001 (Chess/Checker)	5
11	6	<b>SUGAR</b> Stanley Turrentine, CTI CTI 6005	21
12	—	<b>CURTIS LIVE</b> Curtis Mayfield, Curtom GRS 8008 (Buddah)	1
13	8	<b>STRAIGHT LIFE</b> Freddie Hubbard, CTI CTI 6007	20
14	13	<b>MEMPHIS TWO-STEP</b> Herbie Mann, Embryo SD 531 (Atlantic)	15
15	14	<b>MELTING POT</b> Booker T. & the MGs, Stax STS 2035	7
16	—	<b>REVOLUCION</b> El Chicano, Kapp KS 3640 (MCA)	1
17	16	<b>GILBERTO WITH TURRENTINE</b> Astrud Gilberto & Stanley Turrentine, CTI CTI 6008	3
18	15	<b>TJADER</b> Cal Tjader, Fantasy 8406	17
19	17	<b>B.B. KING LIVE AT COOK COUNTY JAIL</b> ABC ABCS 723	16
20	18	<b>THE ISAAC HAYES MOVEMENT</b> Enterprise ENS 1010 (Stax/Volt)	63

Billboard SPECIAL SURVEY For Week Ending 7/3/71

## Bubbling Under The TOP LP's

201. LEONARD COHEN	Songs of Love & Hate, Columbia C 30103
202. RITA COOLIDGE	A&M SP 4291
203. HUMBLE PIE	Rock On, A&M SP 4301
204. MASON PROFFIT	Movin' Toward Happiness, Happy Tiger HT 1019
205. KING FLOYD	Cotillion SD 9047
206. YES ALBUM	Atlantic SD 8283
207. JOHN MAYALL	Live in Europe, London PS 589
208. BOZ SCAGGS	Moments, Columbia C 30454
209. REDBONE	Potlatch, Epic E 30109 (CBS)
210. EL CHICANO	Revolucion, Kapp KS 3640 (MCA)
211. NANCY WILSON	But Beautiful, Capitol ST 798
212. HOWDY DOODY & BUFFALO BOB	It's Howdy Doody Time, RCA Victor LSP 4546
213. DADDY DEWDROP	Sunflower SNF 5006 (MGM)
214. WEATHER REPORT	Columbia G 30661
215. FOLLIES	Original Cast, Capitol SO 761
216. STATLER BROTHERS	Bed of Rose's, Mercury SR 61317
217. NILSSON	Aerial Pandemonium Ballet, RCA Victor LSP 4543
218. MIKE HERON	Smiling Men With Bad Reputations, Elektra EKS 74093
219. ARTHUR FIEDLER & THE BOSTON POPS	Encore (Fiedler's Greatest Hits), Polydor 24-5005
220. MOTOWN CHARTBUSTERS, Vol. 3	Various Artists, Motown MS 732
221. IKE & TINA TURNER	What You Hear Is What You Get (Live at Carnegie Hall), United Artists UAS 9953
222. FORTUNES	Here Comes That Rainy Day Feeling Again, Capitol ST 809
223. COUNTRY JOE McDONALD	Hold On It's Coming, Vanguard VSD 79314
224. TIM HARDIN	Bird on a Wire, Columbia C 30551
225. MYSTIC MOODS ORCH.	Country Lovin' Folk, Philips PHS 600-351 (Mercury)
226. JACKIE LOMAX	Home Is in My Head, Warner Bros. WS 1914

## 'Rollin' on River' Rolls

NEW YORK — Winters/Rosen Distribution Corp. has brought its station total to 85 for the first-run syndication series "Rollin' On The River." Outlets added include WNAC-TV, Boston; WEWS-TV, Cleveland; WAVE-TV, Louisville; WDAF-TV, Kansas City; KXTV, Sacramento-Stockton; WBRE-TV, Wilkes-Barre-Scranton, and KGUN-TV, Tucson.

Kenny Rogers and The First Edition star in the musical-comedy colorcasts which premiere in September on a lineup headed by CBS-owned outlets in New York, Los Angeles, Chicago and Philadelphia. Stations of the CTV Television Network will carry the series in Canada.

The series, sponsored by Noxell and Coca-Cola on a time exchange basis with stations is in production

at CFTO-TV studios, Toronto, under James Stanley. It's a direct spin-off of the single hour-long special of the same name, produced this season by Winters/Rosen.

Tommy Smothers, Karen Black, Merle Haggard, The Carpenters, Vicki Carr, Jason Robards Jr., Barbara McNair and Monty Hall are early guest headliners.

## Signings

Continued from page 39

group, has joined Mercury with an album, "Suicide." . . . Jeff Beck will resume recording for Epic. . . . Singer Marley Sims has signed to Victrix Productions.

# Talent In Action

Continued from page 40

Steve Miller Band, and a few blues/soul tunes, but most of the material was original. His band was solid, and to single out any one member of the group would be an injustice to the rest.

Taj Mahal topped the bill, and played an exciting and well-received set.

GEORGE KNEMEYER

## RAY STEVENS, LULU

Riviera Hotel, Las Vegas

Ray Stevens, a highly successful product by way of Georgia and Nashville, is a man of many talents. He brought into the Riviera June 17 his numerous hits: "Mr. Business Man," "Everything Is Beautiful" and others in a sly, yet forceful manner. Stevens came on strong with a rousing "Love the One You're With," which set the scene for his share of the all-vocal bill. The Grammy award winner offered a fantastic Ray Charles medley plus "Guitarzan," which brought heavy applause from the half-filled room. Throughout his segment he was backed by The Holidays, a Nashville group.

Lulu projects strongly at all times while building to the popular "Bridge Over Troubled Waters." She has an outgoing personality which came across in her "Oliver" medley, "Show Me," "Eli's Comin'," and a medley of "Turn On Your Lovelight" and "Let the Sun Shine In." Returning to Las Vegas after several years, she got the most out of her selections.

LAURA DENI

## HEDGE AND DONNA, TIMBER

Troubadour, Los Angeles

It was truly one of the most enjoyable evenings of the year here

June 15. Hedge and Donna display a new look and Timber an old one. Both were musically exciting.

Hedge and Donna, with a new LP on Polydor, has changed somewhat to rock from their former folk image. The change is a definite plus for the duo. While they still perform several songs acoustically, the rockers, in the same general vein as the Band, were high spots of the set. The vocals were crisp and the banter between songs was especially effective in setting a loose atmosphere. The backing band consisted of piano, electric guitar, bass and drums. Drummer Ron Tutt was outstanding.

Two members of Timber came out in semi-Gay '90s attire and proceeded to get down to some good rock and roll with a country tinge. The standout of Timber is keyboard man George Clinton: excellent instrumentalist and a funny person. Judy Elliot sang most of the vocals with good harmony assistance from the rest of the quintet. Timber, who record for Elektra, should be very big very soon.

GEORGE KNEMEYER

## TOM PAXTON

Bitter End, New York

Tom Paxton has always had a loyal following. Since the long-past era when folk troubadours were the vanguard of pop music, Paxton has quietly maintained his position as one of the best. He is an endless source of melodies, attractive or clever or dramatic, as the mood demands. With the power of words behind him, spoken words or words with music, Paxton can hold an audience firmly and guide them wherever he wants.

Appearing at the Bitter End June 17, the Elektra Records artist led his listeners through all kinds of places: seedy bars, jungles of Vietnam, small rooms where lovers sort out their differences. The views are brief but complete.

NANCY ERLICH

## DOROTHY SHAY

French Quarter, Scottsdale, Ariz.

What makes her act even more delightful than it is, stems from the fact that Dorothy Shay, "The Park Avenue Hillbilly," does not utilize even one "today" song in her 45-minute performance. Coming out of retirement for the umpteenth time ("I wonder how long Sinatra will stay retired," she mused), Miss Shay remains one of the most relaxed entertainers of any show business period.

She still commands that knack of hers, that ability to blend the delivery of her most pleasant voice with the casual humor of her satirical impressions of mountain music. It is pure sly sophistication and there are few coming along with this style of showmanship.

Her old reliables — "Feudin', Fightin' and A-Fussin'," "Uncle Fud" and "Efficiency"—are trotted out and the wonder of it all is that after more than two decades they sound better than ever. Miss Shay's slightly less svelte with middle age but, impeccably gowned as always, there's no chance of her losing that grand title of "The Park Avenue Hillbilly." She's the polished headliner as she ever was.

PHIL STRASSBERG

## Von Ronk Concert At Coconut Grove

NEW YORK—Polydor recording artist Dave Von Ronk will open a series of contemporary music concerts at the Coconut Grove Playhouse in Coconut Grove, Fla., Friday and Saturday (2 & 3) at 8:30 p.m.

This will be the first time in the theater's history that concerts, rather than legitimate theater, will be presented.

Von Ronk has also released a new single, "Fox" Minstrel Show," on the Polydor label.

## New LP/Tape Releases

Weekly product list includes the most recent LP and tape releases. Listings are in alphabetical order by artist in pop, by composer in classical. Prices are manufacturers' suggested list and subject to change.

Symbols: LP—long-playing record album; CA—cassette; BT—8-track cartridge; OR—open reel tape.

### POPULAR

ARTIST, Title  
Config., Label, No., List Price

**A**  
AIRTO  
Seeds on the Ground  
(LP) Buddah BDS 5085...\$5.98

**B**  
BERRY, CHUCK  
San Francisco Dues  
(LP) Chess CH 50008...\$4.98

**C**  
CALLIER, TERRY  
Occasional Rain  
(LP) Cadet CA 50007...\$4.98

**D**  
DAWSON, JIM  
Songman  
(LP) Kama Sutra  
KSBS 2035...\$4.98

**E**  
DORSEY, TOMMY, This Is  
(LP) RCA Victor  
VPM 6038...\$11.96  
(BT) PBS 5097...\$9.95

**F**  
ELECTRIC HOT TUNA  
(LP) RCA Victor LSP 4550 \$5.98

**G**  
GIBSON, BOB  
(LP) Capitol ST 742...\$5.98

**H**  
GORME, EYDIE  
It Was a Good Time  
(LP) MGM SE 4780...\$4.98

**I**  
HAGGARD, MERLE, STRANGERS & FRIENDS  
Honky Tonkin'  
(LP) Capitol ST 796...\$5.98  
(BT) BXT 796...\$6.98

**J**  
JACKSON, SHOT, & CHUBBY HOWARD  
Nashville Northwest  
(LP) Wasp WR 1001...\$4.98

**K**  
KOSTELANETZ, ANDRE, & HIS ORCH.  
For All We Know  
(LP) Columbia C 30672...\$4.98

**L**  
LYNN, JUDY  
Parts of Love  
(LP) Amaret ST 5011...\$4.98

**M**  
MAYALL, JOHN  
Live in Europe  
London PS 589

### ARTIST, Title

Config., Label, No., List Price

**N**  
NANCY WILSON  
But Beautiful  
(LP) Capitol ST 809...\$5.98  
(BT) BXT 798...\$6.98  
(CA) 4XT 798...\$6.98

**O**  
OLIVER, OLIVER  
The Great Escape  
(LP) Polydor 24-5005

**P**  
PAXTON, TOM  
Bitter End  
New York

**Q**  
QUINN-TAMBORELL  
The Sound of Silence  
(LP) Polydor 24-5005

**R**  
ROBERTS, JASON  
The Sound of Silence  
(LP) Polydor 24-5005

**S**  
SANTANA  
Santana  
(LP) Polydor 24-5005

**T**  
TARRANT, BOB  
The Sound of Silence  
(LP) Polydor 24-5005

**U**  
UNITED ARTISTS  
The Sound of Silence  
(LP) Polydor 24-5005

**V**  
VON RONK, DAVE  
The Sound of Silence  
(LP) Polydor 24-5005

**W**  
WAINWRIGHT, LUDON III  
Album II  
(LP) Atlantic SD 8291...\$5.98

**X**  
X-CLUB  
The Sound of Silence  
(LP) Polydor 24-5005

**Y**  
YOUNG, BOB  
The Sound of Silence  
(LP) Polydor 24-5005

**Z**  
ZEPHYRUS  
The Sound of Silence  
(LP) Polydor 24-5005

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Config., Label, No., List Price

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CALLIER, TERRY  
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JACKSON, SHOT, & CHUBBY HOWARD  
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(LP) Wasp WR 1001...\$4.98

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KOSTELANETZ, ANDRE, & HIS ORCH.  
For All We Know  
(LP) Columbia C 30672...\$4.98

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LYNN, JUDY  
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The Sound of Silence  
(LP) Polydor 24-5005

**S**  
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Santana  
(LP) Polydor 24-5005

**T**  
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The Sound of Silence  
(LP) Polydor 24-5005

**U**  
UNITED ARTISTS  
The Sound of Silence  
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(LP) Polydor 24-5005

**Z**  
ZEPHYRUS  
The Sound of Silence  
(LP) Polydor 24-5005

# International News Reports

## Ali Buys King Street —Bootlegging Is Booted

By **ROB PARTRIDGE**  
Record & Tape Retailer

LONDON—Syad Ali has bought King Street Records, the London retail and mail-order business owned by Jeffrey Collins, one of the major figures involved in the bootleg trade.

The acquisition was made by Ali, owner of Keith Prowse Wholesale, Twelvegrades and the Keith Prowse/Scene & Heard retail chain, as an initial move into the mail-order business and it is emphasized that King Street Records now has no connections with bootlegging activities.

The premises include a shop, warehouse and offices and the business was bought by Ali for an undisclosed amount, reported by Collins to be a "five-figure sum." Commented Ali: "It has always been one of my intentions to start a mail-order business, and King Street Records is ideal. In a week or two, after I have sorted myself out, I shall be starting a full-scale campaign for the mail-order side."

The shop, opened in March this year, was one of Collins' four retail outlets. His decision to sell, Collins claims, is due to the pressure of EMI. "Because EMI failed

to supply me with goods, I couldn't get a sufficient number of records to fulfill orders," he said, "so I decided to sell. It means less headaches and more money for me, and I can get enough records to keep the other three shops in business."

The deal only affects King Street Records; Collins retains control of his other shops. Independent Record Services and Carnaby Record Centre in London and Crossgates in Leeds. He also keeps the Bootleg Record Company.

Said Ryle Caspersz, director of Twelvegrades: "It's just a plain and simple business deal. We are making it clear from the start that we want nothing to do with bootleg records, but otherwise we've taken over the shop, together with offices and stock. It's been ours as of June 14, although we've let Jeffrey Collins use his offices on the first floor for another week until he moves into his own premises."

Ali is sending a letter to all record suppliers this week disassociating King Street Records from previous bootlegging activities.

The new acquisition is Ali's ninth retail outlet.

## Scotia Music Revamped

LONDON—A complete revamping of the music division of Scotia Investments is planned following the formation last week of a new company headed by Tito Burns.

The new company is called Scotia—Tito Burns and a substantial stake in the firm is held by Burns. Shel Talmy, who was previously managing director of the music division, has now left the company.

On the record front Burns plans to stop issuing product on the Smoke and Fire labels for the time being.

He feels that product should be released on a lease tape basis until sufficient product is available for the labels. Smoke is distributed by CBS.

John Whitehead, who joined Scotia from Transatlantic, has been promoted from label manager and will now be responsible for Scotia's recording activities.

Burns told Billboard that he was currently in the process of setting up an agency and artists

management company within Scotia and was seeking staff for the new setup.

A new board for Scotia—Tito Burns has been formed. It consists of Burns (chief executive), Ben Fisz and Bob Goldstein (who are both involved in Scotia's film activities), and the company's financial executive Murray Nathan.

Tito Burns joined the new company from Management Agency & Music. He was previously with London Weekend Television.

Burns remains as European representative for Paul Simon and Art Garfunkel as a duo and as individuals. Mort Lewis, manager of the pair, is scheduled to come to London this week for discussion with Burns.

## Summer TV Song Event To 'Season'

SAINT VINCENT — Winner of the TV song contest Un disco per l'Estate (A Record for Summer) was "Era il tempo delle more" (It Was the Season of the Blackberries), published by Fiumara and performed at the St. Vincent Casino by Mino Reitano (Durium).

Second place in the contest, held in the Casino between June 10-12, went to "Sempre, sempre" (Always, Always), published by Indios, and sung by Peppino Gagliardi (King). Third-place prize was awarded to "La Riva Bianca, la Riva Nera" (White Bank, Black Bank), published by Mascotte-Rifi and featured by Iva Zanicchi (Rifi).

The success of the contest was demonstrated by quick chart entries by the three top tunes. Other songs which reached the finals of the song contest and which also entered the local charts were: "Casa mia" (My Home), published by Fonofilm and featured by Equipe 84 (Ricordi); "Donna Felicità" (Madame Happiness), published by Chappell, and sung by Nuovi Angeli (CAR Jukebox); "Susan dei marinai" (Susan of the Sailors), published by Rifi Music, and sung by Michele (Rifi); and "Vola, cuore mio" (Fly, My Heart), published by SAAR and sung by Tony Cucchiara (Joker).

## Executive Turntable

Alberto Galtes has been appointed general manager of RCA Spain. Galtes has been with RCA Spain for six years as branch manager in Barcelona for the last five years and as sales manager and operations manager in Madrid. He succeeds Gil Beltran, who has moved to RCA Brazil.

## Magnet Music Open—Officially

COPENHAGEN—Magnet Music Production A/S—a company specializing in music production, artist management and promotion—was officially opened here on June 17.

The company had, in fact, been operational since last winter, but due to previous commitments, the official opening date had to be postponed until June.

The six-man company—headed by Johnny Reimar, former singer, a&r man and producer with Nordisk Polyphon—is situated at Soelvgade 38, 1307 Copenhagen K (Telephone: 1/12 01 12).

Initial successes for Magnet have been "Steen med det ekstra ben," recorded by Per Juul and issued on Polydor, which went to No. 1 in the singles charts, and the Danish recording of "Hair" (Polydor) which went to the top of the local album charts. Both recordings were produced by Reimar.

Another local hit from Reimar was "Jeg oensker jeg var kongen" by Bjorn & Okay (also on Polydor). Both the singles titles are published by Imudico which, unlike Polydor, is not associated with Nordisk Polyphon.

On the company's official inauguration day, a Danish gold disk was awarded to the record "Jeg har set en rigtig negerman," by Familien Andersen, who also wrote the song. The gold disk was awarded for sales in excess of 100,000. The record was issued by Polydor and the song published by Dacapo.

A silver disk award was made to the pop group Ache for sales in excess of 50,000 of its recording of "Shadow of a Gypsy" (issued on the Philips label). Song is published by Dacapo. Both "Shadow of a Gypsy" and "Jeg har set en rigtig negerman" were also produced by Johnny Reimar, when he was still with the Nordisk Polyphon company.

## Spark Italiana To Rep. PSO

MILAN — Spark Italiana will represent Peer Southern's international Spark label and will also release material under its own Orange label.

Alberto Carisch, managing director of Peer-Southern's Italian firms, has concluded a distribution and pressing agreement with Michel Bonnet, director-general of EMI Italiana.

The first recording under the Orange banner will feature Italian artist Minnie Minoprio. Spark will release the Keith Michell recording of "I'll Give You the Earth." Other artists on the Italian roster include Adam Sterling, Luisa Lodi, Carlo Loffredo and others.

## Columbia Buys A&A Toronto at \$4 Mil

TORONTO—Columbia Records has bought A&A Records of Toronto, one of the two largest disk and tape retailers in Canada.

No details of the deal have been announced, but Billboard understands the purchase price was about \$4 million.

## From The Music Capitals of the World

### LONDON

RCA, which recently acquired Vanguard for U.K. distribution, is planning to release a mid-price series of Vanguard product in October. Name for the series will be Everyman and possible artists for the first release are Joan Baez, Country Joe and the Fish and some classical product. RCA released a special maxi single by Elvis Presley this week. Tracks are "Heartbreak Hotel," "Hound Dog" and "Don't Be Cruel." Issued on the MaxiMillions series, the Presley sides follow the release of maxi singles by Perry Como and others. Capitol vice president of a&r Artie Mogull accompanied by other executives are in London to make a special marketing presentation to some of EMI's overseas licensees. Mogull will reveal new product to be issued on Capitol in the coming months.

Although the Rolling Stones now record for their own label, Decca released a maxi single by the group this week. Sides on the record are "Street Fighting Man," "Surprise Surprise" and "Everybody Needs Somebody to Love." Meanwhile Bill Wyman of the group has just recorded new group Tucky Buzzard for release on Capitol. . . . Pleasurama, which now operates its record and publishing activities under a new name, Xanadu Productions and Music, has concluded a deal with United Artists Music to handle its publishing interests for the world excepting Germany and France where the publishing company is represented by Altus and Peter Kirsten respectively. Deal was set by John Kennedy with Murray Deutch of UA. . . . Chris Arnold, Dave Martin and Geoff Morrow, the UK writing team, have signed a deal with Bell to produce and record for the label. The team previously had product issued on RCA under the name, Butterscotch.

Tamla Motown has assigned its record catalog with Arnaldo Trindade for representation in Portugal and the deal with Melodi Records of Turkey has been renewed for a further two years. Deals were concluded recently by Tamla's international representative John Marshall. . . . The import division of EMI has introduced a series of double album reissues from American catalogs. Initial product includes packages by the Beach Boys, and several albums from the Blue Note jazz label. . . . CBS artist Al Kooper has begun a brief tour of the UK to coincide with the release of his new album "New York City." On all performances he will be supported by DJM act, Hookfoot which has recently been signed by A&M for the U.S. market.

A new label, Dart, has been formed by Clive Stanhope and Tim Satchell of the Chart Productions company. Although no distribution deal for the label has been fixed, the pair have already picked up two records from America, "We Gotta Live With One Another" by Hand, Foot and Finger and "Funky World" by Tin Can Alley for the label's first release in September. . . . Following the recent visit to London of Roulette Records chief Morris Levy, Planetary Nom, the company's U.K. publishing firm, has been given the go ahead to expand and develop under its new bosses. Iain McCarthy and Derek Chick. One area the pair are keen to enter is independent record production and negotiations are currently being finalized for the signing of the Cupids' Inspiration act. If the deal is finalized the group, as well as future signings, will be contracted direct to Roulette in America. The U.S. label is handled here by Polydor.

PHILIP PALMER

### HAMBURG

Reiner Schoene's first single, "It's a Bluesful Day," will be released in France, together with a French version, according to Sikorski. . . . Prof. Hans Carste, composer of many songs, has died. . . . "Manuela," sung by Gunnar Welz, has sold more than 100,000 copies, according to Sikorski. . . . First album by the Rattles will be re-released in the U.K., and a new single will be issued in the U.S. . . . Kinney's first German single release is headlined by Abi Ofarim's "Zeit ist Geld" (Time Is Money). Sigfried E. Loch, head of Kinney in Germany, personally signed Abi. First recording by Miss Ofarim for Kinney took place in London. . . . About 18,000 youngsters, from all over West Germany, attended a pop festival organized by Werner Liebig, owner of the Beat Club Inn, Langelsheim, near the Harz Mountains. The visitors paying between 10-20 DM (\$2.72-\$5.45) for the three-day event.

Christian Anders will represent West Germany at the International Pop Song Festival in Sopot, Poland, Aug. 24-31. . . . G. Ornato and P.A. Ingwersen have been appointed managers of RCA Musik GmbH, the publishing company. . . . The "Mozartgemeinde Wien," headed by Prof. Dr. Erik Werba and Prof. Dr. Hans Sittner, has awarded the Wiener Flotenuhr award to Teldec for the technical quality of recording in the latter's LP's "Completed Organ Works/Two Church Sonatas" and "Youth Symphonies." . . . In its capacity as distributor of Kinney product, Metronome has started a special promotion campaign, including a two-LP sampler, "First Family of New Rock," presenting the whole summer program at DM29 (\$7.90). The campaign utilizes 5,000 stickers, used instead of posters, and 500 decorations.

### DUBLIN

Limerick songwriters Billy Whelan and Niall Connery have written "Carnival" for local group the Siroccos. They also have a forthcoming Richard Harris track, "Half of Every Dream," and have written music for the score of his next movie, "Man in the Wilderness." Whelan & Connery also contributed to the score of Harris' "Bloomfield" which has yet to be put on general release here, although it was given a special premiere a few months ago in Limerick. All Whelan and Connery's work is published by Limbridge Music, in London, managed by Dermot Harris. . . . No longer operating—Independent Honey and Song labels. And Tom Costello, head of the Checker group, whose labels include Bulls Eye and Target, doesn't expect to be releasing very many disks from now on. In fact, Checker is being phased out. Reason is, that singles sales have been poor in the last couple of years.

Polydor has released the two-LP set, "4-Way Street," by Crosby, Stills, Nash & Young. . . . Pye has distribution of Carole King's "Tapestry" LP, which includes her A&M single, "It's Too Late." . . . New Ruby albums include titles by the Ruby Singers and Butch Moore. The Singers' album is a 14-track, mid-price set, with country and Irish material, ranging from "Iagan Love" to the unit's "Spanish" medley of "Spanish Harlem," "Spanish Eyes" and "Spanish Lace." Butch Moore's disk is "My Favorite Irish Songs," some of which are "Kilgarry Mountain," "The Wild Colonial Boy," "The Jug of Punch" and "The Rising of the Moon." Ar-

(Continued on page 68)

## From The Music Capitals of the World

• Continued from page 67

rangements—in a modern vein—are by **Jerry Hughes**, who also produced the session. **Moore**, a Dubliner, is based nowadays in Washington, but will probably return to Ireland for a summer season of dates throughout the country. . . . Polydor is offering the **Kingston Trio's** "Once Upon a Time," originally out on Tetragrammaton, as a two-for-the-price-of-one bargain. . . . EMI Ireland's **Brian Kennedy** is doing special promotional work on behalf of contemporary product from such labels as Bronze, Island, Charisma and B&C—an disc also looking after the United Artists' oldies campaign. Among UA's additions to its golden oldies catalog are "The Legendary Eddie Cochran," "Deeper Into the Vaults" and "Rare Dominos, Volume Two."

**Anno Domini's** debut album, "On This New Day," is available in the U.K. and Northern Ireland on Deram, but on Polydor throughout the Republic of Ireland. . . . New **Tony Johnston** signing **Geraldine McKeever** (who will be billed for personal appearances and on disk simply as **Geraldine**) has been cutting an album for Decca at Dublin's Trend Studios. Titles include "Long, Long Time," "Cactus Tree," "Wherefore and Why," "I Think It's Going to Rain Today," Tony Johnston's "Columbia to Derry" and **Martin Johnston's** "Journey End." . . . **Johnny McEvoy's** followup to "Three Score and Ten" is in much the same tradition-styled vein, "Paddy's Green Shamrock Shore." . . . **Sandie Shaw** guested on TV's "Discaset." She began her latest tour for **Nelius O'Connell** at the Royal Marine Hotel, Dun Laoghaire. Among other stops along the way were Thurles, Dublin, Hilltown, Enniscorthy, Enniscrone, Galway, Greshaven and Ballyhunion.

**The Arrows**, recently returned from a month in Palma, will play there again in September. Apart from visiting Majorca, the group will also go to Torremolinos, Barcelona and Madrid. . . . The Arrows' new single—featuring **Mick Roche**—is "My Woman, My Woman My Wife." . . . **Slim Whitman**, whose next release here will be **Moneen Carpenter's** "Some Beautiful," will return to Ireland for dates between Sept. 10-25. Her first Irish tour was a sellout. . . . **Stompin' Tom Connors**, the Canadian country artist who recently completed his first Irish tour, will return at a date yet to be arranged. In the meantime, it's likely that several singles featuring material drawn from his impressions of Ireland and the Irish, will be released. . . . **Tony Christie**, high on the chart with "I Did What I Did for Maria," will be in for appearances on July 9, 10 and 11. . . . **The Equals** return on July 16 for five days.

KEN STEWART

### TORONTO

The new **Crowbar** followup has been delayed for a week due to a pressing factory mishap. . . . The single is "Happy People" and will be released Monday (28). . . . **Crowbar** and **Lighthouse** drew standing ovations in a charity appearance at Massey Hall last week. Both acts also played before 20,000 people at Varsity Stadium Saturday (19) along with the **Guess Who**. . . . **Crowbar** flew in from New Brunswick, where they played the night before, then drove to North Ontario for a gig in **Gordon Lightfoot's** birthplace, Orillia. . . . The Toronto MOR station, CHFI, is changing its name to CFTR, amid rumors that the outlet will soon switch to a rock format. TR stands for **Ted Rogers**, who started the station in 1962. The name change was celebrated by a gala party at Toronto's Casa

Loma Castle. . . . London is experiencing regional action with the **Jackie Mittoo** single, "Wishbone." . . . Play is stepping up on the **Dr. Music** single of "Try a Little Harder." . . . **Greg Hambleton** has a new single with **David Jensen**—it's called "Susie." . . . **The Cycle's** release of "Wait for the Miracle" is turning into a national hit.

**Leonard Cohen's** music will supplement the new **Robert Altman** movie, "McCabe and Mrs. Miller," which stars **Warren Beatty** and **Julie Christie** and was shot in Vancouver. . . . **Seals and Croft**, and **Brewer and Shipley** in Toronto shortly to tape segments for Jan Tyson's "Nashville North" program.

U.S. syndication has ceased on the Montreal rock TV show, "Like Young" **Kenny Harris**, president of K.H. Productions, has just completed a cross-Canada trip to negotiate recording agreements with Austin Phillips, Bat, Paul Martin and his Sound Factory, Rodger Law, Dolly Mixtures, Jack Smith, Donn Reynolds and Stoney Plain. . . . Polydor issued the new **Strange Movies** single, "Summer in the City" on June 21.

MCA is releasing a second single from the **Russell Thornberry** album, "Miss January." . . . Thornberry now lives in Edmonton where he hosts a weekly TV show called "Music '71." . . . MCA has also issued a **Gordon Lightfoot LP**, "Classic Lightfoot" comprising tracks cut during Lightfoot's years with United Artists.

A&M has released a single by newly signed Canadian artist, **Terry McManus**. The side is called "Sunshower in the Spring." A&M is enjoying its most successful sales since going independent over a year ago—the label is hot with product by **Carole King**, **Procol Harum**, the **Carpenters**, **Cat Stevens**, the **Burrito Bros.** and several others. . . . Shelter's **Grease Band** wind up their current North American tour in Toronto July 18. . . . **Rick Neufeld** is to make a cross-country promotion tour next month. . . . Daffodil's **King Biscuit Boy** was in the studios this week putting finishing touches to his second album, "Goodduns," which follows his best selling "Official Music" album—Daffodil will re-submit the "Biscuit's Boogie" single to the MLS following heavy chart action at CHED Edmonton.

RITCHIE YORKE

### SAN JUAN

**Steve Alaimo**, now recording for a new label "Entrance," distributed by CBS, opened his first two-week engagement at Club Caribe of The Caribe Hilton Hotel. Alaimo, formerly with Atco, had performed previously on two occasions at the Flamboyant Hotel. . . . **Steve Logan** (Ampex Records) appeared at Salon Carnaval of Sheraton Hotel. **Margaret Whiting** (London) follows at this room. . . . Local recording artists busy at the following spots in the San Juan area: **Raul Marrero** (Discomundo) at Los Violines Supper Club. . . . **Carmita Jimenez** (Sonoradio) at Hipocampo Club where she will be followed by **Pedro Vargas** (RCA), veteran favorite of Puerto Ricans of all ages.

**Iris Chacon** (Hit Parade) at Plaza Las Americas and TV over channels 11, 9 and 8. . . . **Glen Derringer**, organist, offered a series of concerts sponsored by Casa Wurlitzer in their shop at Plaza Las Americas. These free concerts were to demonstrate the new Wurlitzer Spinnet model 4037.

**Leonardo Favio**, Argentinian singer-composer (Caytronic/CBS Records), was offered a celebration at Hipocampo Club where he was booked for four shows by **Sergio Ballesteros**, local representative for Caytronic.

Favio was also presented at a

## French Barclay Beefs English Language Disks

LONDON—Conclusion of a three-year licensing deal for the U.K. with RCA marks the beginning of a greater emphasis on English-language recordings by the French Barclay label.

Future production, revealed international director Cyril Brilliant, will be aimed more at the international market than at France.

Commented Brilliant, "A French company aiming its production exclusively at the internal market is doomed to disappear sooner or later. An analysis of what is currently happening in France shows that the large international companies with their enormous English-language catalogues account for 80 percent of the market."

In Brilliant's view, a continuation of the current trend will result in the French music business becoming entirely dominated by English-language production during the next five or 10 years with the inevitable decline in the profitability of records made in French.

"Only by concentrating our efforts on the British and American markets will we be able to compete with rival companies, not only in foreign markets, but also in our own home market."

Barclay already has its own company in Canada, which forms a base for North American operations, but the feeling is that by developing production for Britain, sales here will generate interest elsewhere. Thus three of Barclay's first UK releases, by Charles Aznavour, Memphis Slim, and Rex Foster, backed up by special imports of albums by Zoo, are all recorded in English, the results of work by Barclay's newly created special a&r department, briefed to develop product with an overseas appeal.

## News Media Into Disks

HAMBURG — West Germany's newspaper owner Alex Springer rumored to be entering the record business.

Springer's venture with "Hor zu" LPs—the title corresponds with West Germany's largest radio/TV magazine—proved to be successful, thus presenting the possibility of expansion in this area.

At present, discussions are taking place with AEG-Telefunken with regard to video-disk production.

## EMI Dansk Names Head of A/S Fona

EMI Dansk, Copenhagen, owners of the record retailer chain Fona, has appointed **Joergen Fritsch**, former managing director of Nordisk Polyphon, as head of A/S Fona. In his new position, Fritsch will be dealing with 50 record retailers from all over Denmark and 800 employees. Fritsch has been managing director of Norsk Polyphon Aktieselskab since 1969, the company he joined from Fona. Fona was acquired last year by EMI Electric & Musical Industries (Dansk-Engelsk) A/S.

ESPEN ERIKSEN

concert with no admission charge at Munoz Rivera Park, sponsored by radio station WUNO and **Alfred D. Herger**. Favio was presented with a plaque from San Juan's Mayor Carlos Romero Barcelo in connection with the 450th Anniversary of the City of San Juan.

Columbia Records and CBS Enterprises have introduced in Puerto Rico the recorded-cassette through portable equipment for tourists in

(Continued on page 69)

## Herschorn Buys Aragon

By RICHIE YORKE

VANCOUVER — In what has been described as the largest music industry deal ever negotiated on the west coast of Canada, Herschorn Productions this week announced it had bought Aragon Recording Studios and associated companies here. The deal was reported to be worth in excess of \$250,000.

Jack Herschorn revealed that the deal gives him the first 16-channel console on the west coast, a publishing company and two record labels.

Both Aravan Music and the two labels—Aragon and Sixth Avenue—were formed in 1945 by Al Reusch, who has owned and operated the complex since. Reusch will remain at Aragon, under the terms of the agreement, to produce disks for the company's successful ventures into the country and religious music scenes.

Herschorn said: "Our object is to retain all the business handled by Aragon, and of course, to expand it. With all the new equipment and staff we hope to interest major producers of contemporary and rock music, and provide an even better service to those who have been with Aragon over the years."

Aragon Studios are equipped with a 16-track Ampex recorder, which will be fully operational by mid-summer.

The deal reflects the growing importance of the West Coast production market in the over-all Canadian scene. Several national hits—including the Poppy Family's "Where Evil Grows," "A Country Boy Named Willy" by Spring, the Northwest Company's "Rock 'n' Roll Lover Man" and Tom Northcott's "Suzanne"—have originated in Vancouver recently.

## Foreign Judges Sought For Japanese Fest

TOKYO—The Yamaha Foundation for Music Education is seeking volunteers from among Japan's resident foreigners to serve on the judging committee for the Second World Popular Song Festival to be held in Tokyo Nov. 25-27. A panel of 20 judges is required.

As was the case in last year's festival, the first of its kind here, the foundation is inviting non-Japanese, amateur music enthusiasts to take part in the judging of the songs entered in the upcoming event and to take part in the pre-screening and review of the entries as they are received from around the world.

This year's festival will be held in Tokyo's Nippon Budokan, one of the capital's largest indoor halls. It is expected that between 20 and 30 finalists will be selected for the competitions. Singers chosen by the composers of the final entries will be brought to Japan by the festival sponsors and will perform

the songs before the panel of foreign judges and the Japanese public in the Budokan.

Last year the panel of volunteer judges selected 40 songs from a total of 541 tape-recorded entries. The final song selections represented 37 countries. The 1970 grand prize award went to the Israeli song "I Dream of Naomi" by David Krivoshe and Tirza Attar and sung by David and Hedva of Israel. Japan's Izumi Yukimura took the grand prize for singer award with her performance of "Namida."

As the call for volunteer judges was announced, the foundation also issued a reminder that songwriters in foreign countries still have until Aug. 31 to submit their entries for the Second World Popular Song Festival.

The festival is being sponsored by the foundation with the support of the Japanese Ministry of Foreign Affairs, Agency for Cultural Affairs.

## U.K. Island Is Back With Bendiksen Co.

OSLO—The U.K. Island Records is now back with Arne Bendiksen A/S, the label's initial representative when Island commenced operations.

In the meantime, Norsk Phonogram has dealt with representation in Norway, in the same way that other Philips companies have handled Island in countries throughout the world.

Sonet Grammofon, Stockholm, was the first Scandinavian record company to renew the old contract. Then Bendiksen, being a member of the Sonet group, made contact with Island in London.

After some weeks of negotiations, the contract was re-signed in Oslo, with Bendiksen and Island's sales director Tom Hayes signing. Included in the deal, says Bendiksen sales manager Hallvard Kvale, is the Bronze label, incorporating important acts like Colosseum and Paladin.

Jethro Tull, however, is not included in the new contract. Jethro Tull has always been with the Sonet group; the Chrysalis act is pressed on the Sonet label here.

Under the renewed contract with Island, 12 new Island LP's will be released here by Kvale's company.



AT A SPECIAL British Decca reception held in Montreux during IMIC III are, left to right, Adrian Sterling, deputy director of the I.F.P.I.; Giuseppe Ornato, president of RCA Italiana; Harvey L. Schein, president of CBS International Division; Maurice Rosengarten, president of Musikvertrieb, Zurich and a director of Decca, London; Roger Lindberg, managing director of Fazermusiiki, Helsinki; and Stephen Stewart, director general of the IFPI.

## From The Music Capitals of the World

• Continued from page 68

their tours of San Juan's historical sites and other places of interest. The first recordings were made by **Jose Ferrer**, Puerto Rican artist-director-producer of "Man of La Mancha" fame.

Latin Record labels promoting the following albums: Caytronics (CBS), "Jaula Vacía" (Empty Cage) by Mexican singer **Juan Luis**. Also "The Latest Hits" by Argentinian singer **Leo Dan**. . . . Kubaney Records of Hialeah, Fla., offer **Rafael Solano** and his Santo Domingo Orchestra with "A Bailar La Mangulina" and **Tomas De San Julian**, Cuban singer in an album featuring "Love Story" in Spanish. Belter Records of Spain and also Hialeah, Fla., offer **Dolores Vargas** "La Terremoto." Spanish pop-rock singer in 12 selections by modern Spanish composers. **ANTONIO CONTRERAS**

### BARCELONA

**Raimon** (Discophone) is in Italy where he is to give a series of recitals at the universities of Padova, Florence and Venice. He will also appear at the Elyseum Theater, Rome. . . . New single by **Los Tres Sudamericanos** (Belter), "La Banda Dominguera" (The Sunday Band) and the Spanish version of "Funny, Funny." . . . **Adamo** (EMI) has recorded, in Spanish, the song "Alors, Reviens Moi" under the title of "Amor Vuele a Mi" (Love Come to Me).

**Edigsa** has issued an LP of its group, **La Trinca**. "Trincar i riure." Following one week of being on sale, it jumped to No. 7 in the LP's chart. The album is from the musical show that—under the same name—La Trinca performed at the Teatro Espanol. The record is in Catalan. The recording belongs to the Edigsa label and is distributed by EMI. . . . Belter is launching in Spain the new Japanese dance, the Yamasuki, which originated from France and was composed by **Daniel Vangarde**. **DOLORES ARACIL**

### ATHENS

French artist **Michel Polnareff** (AZ) flew to Athens to record **George Katsaros'** composition, "Kyra Giorgena," in French. This song represented Greece at the Rio de Janeiro International Song Festival last year, where it was performed by **Marinella** (Philips). . . . **OTE Chorale**, the Greek Telecommunications Organization vocal group which won the audience award at the Eighth International Chorale Contest in Montreux, Switzerland, played its first concert in Thessaloniki, May 31. . . . Latest LP releases by Emial include "Atom Heart Mother" by **Pink Floyd**, "Deep Purple in Rock," by **Deep Purple**, "Stage Fright," by the **Band**, "It Ain't

## Dutch Singer Wins Canary Isles Fest

TENERIFE, Canary Islands — The first prize of \$1,400 at the VI International Song Festival of the Atlantic, held in the city of Puerto de La Cruz, on the Island of Tenerife, between May 20-22, was won by the song "Help," sung by the Dutch representative **Tony Ronald**.

The song is composed by **Daniel Vangarde**, published by **Canciones del Mundo** and distributed by **Movieway**.

Second prize of \$850 was won by the song "Je Ne Peux la Rayer," sung by **Daniel Tomez** (representing France). The song is one of Tomez's own compositions and is published and distributed by **Mar-**

Easy" by **Three Dog Night**, "More Golden Grass" by **Grass Roots**, and "Sympathy" by **Franck Pourcel**. . . . According to a poll among the readers of the Helladic monthly pop paper, "O Discos," most popular artists of the company, at the present time, are **Joe Cocker** (A&M), **Melanie** (Buddah) and **Led Zeppelin** (Atlantic). Most popular songs include "In the Summertime" by **Mungo Jerry** (Pye), "Sympathy" **Rare Bird**, (Philips), "Whole Lotta Love," **Led Zeppelin** (Atlantic), "Woodstock" **Crosby, Stills, Nash & Young**. . . . Pan Vox artist **Menelaos** recorded the Greek version of "Canzone Blue," under the title of "Ena Tragoudi Gia Sena" (A Song for You). Lyra-Zodiac has released some of her best-selling albums on cassettes, selling at \$5.66, and on 8-track cartridges (\$6.33).

More than 60,000 copies of the "Dirlada" hit single by **Dionysis Savopoulos** have been sold in Greece, according to Lyra Records. . . . Latest LP releases by Emial include **John Lennon/Plastic Ono Band** (Apple) and "Steppenwolf 7" (Stateside). . . . Corfun-born Philips artist **Vicky**, who is resident in Germany, has recorded a Greek version of the **George Harrison** hit, "My Sweet Lord." . . . Rumanian clarinetist **Aurelian Octav Poppa** appeared in concerts in Athens and Thessaloniki last month. . . . The Greek Armed Forces Television Network has three weekly half-hour music shows on its schedule. These are: "This Is **Tom Jones**," "The **Andy Williams** Show" and "The **Ray Anthony** Show."

Helladic released (on the Philips label) the single "Love Story" by **Jimmy Makoulis**, in Greek. . . . **Marinella, Kostas Hadjis, Philipos Nikolaou** and the **Charms** are taking part in a color documentary film about the "now sounds" on the Greek music scene. The film will be sold to foreign television companies.

**LEFTY KONGALIDES**

### MOSCOW

First prize of the Sixth International Conductors Contest at Rome, organized by **Accademia Nazionale di Santa Cecilia**, was awarded to **Nomme Jarvi**, chief conductor of Estonian Radio and Television Symphony Orchestra and "Estonia" opera and ballet theatre. . . . "Oliver" was shown in Russia in June. The film was introduced to Russian audiences during the Sixth International Film Festival in Moscow, 1969. . . . Moscow Philharmonic under **Kiril Kondrashin** presented a **Prokofieff** program on the Great Symphonists festivities' opening night in Varna, Bulgaria. . . . Krugozor amusement/ music monthly (with several 7-inch flexible disks in each issue) launched a special promotion program presented once a month over the Central Television network.

Third prize of \$500 went to **Camilo Sesto**, representing Spain, with a song written by **Juan Pardo**—"Mendigo de Amor" (Beggars of Love). This song is published by **Erika Musical** and distributed by **Ariola**.

The prize of \$300 for the best individual performance was won by the U.S. vocal group, the **Flirtations**, representing the U.S., which sang "Oh Mia Bamba," composed by **Wayne Bickerton** and **Tony Waddington**. Song is published by **Notas Magicas** and distributed by **Columbia Espanola**.

The festival was presented by **Isabel Bauza** and **Raul Matas** and was broadcast through several radio networks and via **TVE**.

**ROMAN WASCHKO**

featuring some of its recorded acts live. . . . Leningrad singer **Maria Pakhomenko** was named first prize winner of the Golden Orpheus International Pop Song Festival in Varna, Bulgaria. . . . The 10th All-Polish Contest of Soviet Song, a modern Russian pop-song promotion festival, closed in Zielona Gora, Poland. Soviet guests—**Arno Babajanyan**, pop composer, and singer-composer **Muslin Magomaev** attended. Eighteen singers of the 50 participating were awarded prizes. First prize winner was **Wieslawa Kubicka**, who performed **Magomaev's** "Blue Eternity." Poland Ministry of Culture prize was awarded to **Maciej Rublewski**, who sang **D. Tukhmanov's** song "Organ Playing." The Union of Composers of the USSR awarded 16-year-old **Izabella Shutz** a prize for singing **G. Dmochovsky's** "Blue Flax." **VADIM YURCHENKOV**

### AMSTERDAM

Bovema has released **Gilbert O'Sullivan's** "I Wish I Could Cry." . . . New recording artist **Dickery Dock** (Bovema) has his first single on release—"A Song for All." . . . The low-priced "Tamla Motown Is Hot, Hot, Hot, Volume II," has been issued here. Initial sales were well above normal. This special LP includes all recent and current single hits from Motown. It was compiled by Tamla's European coordinator **Pete Felleman**. . . . Latest **Stevie Wonder** release is "Never Dreamed You'd Leave in Summer," which is taken from his forthcoming album, "Where I'm Coming From." This particular number had already been released as the "B" side to "We Can Work It Out," but it received such heavy airplay it was flipped to "A"-side status. . . . The **James Gang** arrives in Holland to appear at Amsterdam's Paradiso club. . . . **Tom Fogerty**, formerly with **Creedence Clearwater Revival**, has his first solo single released here next month. . . . Bovema is to release shortly a new **Buck Owens** album, compiled by **Joop Visser**. It will be called "The Greatest Hits" and will contain all **Buck Owens'** recent hits, including "Amsterdam." **BAS HAGEMAN**

### WARSAW

Chicago impresario, Polish-born **Jan Wojewodka**, is at present in Poland. He is celebrating his 25th anniversary of cultural activity. **Wojewodka** was the first impresario to invite Polish artists to the U.S. after World War II. Thanks to him, almost all top Polish variety artists have appeared in America, before Polish audiences. **Wojewodka** also runs the Polish Record Center in Chicago and has exclusive distribution rights of Polish records in the States. Recently he started to manufacture 8-track stereo cartridges of Polish folk music recorded in Poland. . . . The IX Polish Song Festival takes place in Opole June 24-26. Top Polish artists are appearing and several hundred new songs will be presented. Beside the official concerts—held at a stadium with a capacity of 8,000—there will be many fringe concerts, recitals and cabaret performances. All tickets—for all the events at the Festival—were sold two months before the event. . . . The VII Festival of the Soviet Song was held June 3-5 in Zielona Gora. Fifty singers appeared at the final concert. Guests of honor were famous Russian composer **Arno Babadzanyan** and singer **Muslim Magomajew**, who is well known abroad (she has appeared at MIDEM). . . . Some Polish manufacturers have produced particularly fine, high-quality phonographs and stereo radios recently. Until now only very low-quality phonographs have been available. Nevertheless, every fourth Pole now owns one. At the same time, some Hungarian stereo radios have been imported into Poland. . . . The **Kasprzak** radio factory in Warsaw, which manufactures Grundig tape recorders—on license from Grundig—has recently introduced new Grundig tape recorders not known in Poland. Models are **ZK 140, ZK 240** and cassette tape recorders (**MK 125**).

## Bulgarian Disk Co. Output in Growth

SOFIA, Bulgaria—New general manager of the Bulgarian State record company, **Balkanton**, is 32-year-old composer **Alexander Jossifov**.

**Jossifov** told **Billboard** that up to the end of World War II there was only one small record-making factory which produced material for the **Simonovia** label. This label manufactured about 40,000 10-inch records of light music, operettas and folk songs.

The plant was closed down in the second half of the 1940's. Shortly afterwards, state record production was started under the auspices of the Radio Company of Bulgaria and product was issued on the **Radioprom** label. This title was changed a few years ago to **Balkanton**.

**Jossifov**, who became head of the company a year ago, is assisted by two experts in their fields (i.e., the commercial and technical directors).

Total production for the year 1970 was 5.7 million units, comprising 1.6 million LP's, 3 million EP's and 1.1 million singles. Of this total, approximately 1 million records were exported (500,000 LP's, 300,000 singles and 200,000 EP's.)

For the first time records were exported to France, the U.K., Canada, Australia and the Near East. Imports are minimal and no exact details are available. Bulgaria has a population of 8.6 million, but the number of record players in use is unknown.

Record players are manufactured now in Bulgaria and a few weeks ago a new plant commenced exclusive manufacture of Phonographs. Record prices—which must certainly be considered the cheapest anywhere in the world—are as follows: 12-inch LP's—2.30 Leva (2 Leva = \$1); EP's—1 Leva; singles—0.70 Leva.

The new plant also manufactures LP sleeves which are printed

at the company's own printing plant. The firm is to start building its own recording studios in a couple of months.

Up until now **Balkanton** has recorded at the **Budapest** radio studios, at film studios and—for liturgical and other chorus-type works—in the **Alexander Nevszki Church**, in **Sofia**.

The factory has 12 Swedish **ALfa** presses, makes its tape recordings on **Studer** machines and on **Agfa** tape. The firm produces symphonic and light music, pop tunes, folk songs—and some beat records, especially if they are based on folk song material.

Although Bulgaria is a member of the **Berne Convention**, there is no **Performing Right Society** and all composers must have some other form of employment as they could not live off their creative work as songwriters. However, there are plans to found such a society in Bulgaria in the near future and Bulgarian experts have already visited the **West German GEMA**, and the **Society OSA** in **Czechoslovakia**, and in August a deputation will visit the **Hungarian society Artisjus**, in **Budapest**, to seek advice.

Even without a **Performing Right Society** at present, the **Recording Company** pays the customary international mechanical rights fee of 8 percent to the appropriate Bulgarian authority.

The new plant will be furnished with brand-new recording equipment and offers are being considered from **West Germany, Sweden** and **France**. But for the present, **Balkanton's** foreign sales are being transacted via **Harmonia Mundi** (in France), **Archambaud** (Canada), **Arcophon** (Italy), **Saga** (U.K.) and **Armada** (Holland). **Jossifov** says that his company is planning further expansion in extending contacts with overseas companies in the near future.

## AIR London Will Launch Label; Renews EMI Pact

LONDON — **AIR London** will launch its own label—possibly next year—under a new five-year contract with **EMI**, signed between chairman **George Martin** and **EMI** chairman **Sir Joseph Lockwood**. The new contract calls for a minimum of 12 albums a year and covers all world territories with the exception of America and Canada. However, the new contract excludes certain artists produced by **AIR London** which are already assigned to other labels.

The new deal follows the end of the original contract with **EMI** which expired last year and which coincided with the opening of the **AIR London** studios in London.

## Ricordi Pact With Island

MILAN—Under a new license agreement signed recently, **Dischi Ricordi** will distribute the **British** record label **Island** here.

**Ricordi** had previously distributed **Island** product in Italy up until six months ago, when distribution was passed to **Phonogram** (the Italian **Philips** affiliate), as part of an international agreement between **Philips** and **Island**.

**Island** is already well known here and has successfully launched on to the Italian market some of the best acts from its artist roster—**Cat Stevens, Jethro Tull, Traffic**, and **Emerson, Lake & Palmer**.

**PEPPO DELCONTE**

**Martin** said that it was originally planned for the company to produce its own talent for leasing to all record companies but since then **AIR** had decided that under one main deal there would be a continuity of product. **Martin** and his fellow directors at **AIR London**, **Ron Richards, John Burgess** and **Peter Sullivan**, also have complete control of product and are able to specify on which **EMI-domestic** label the product is to be released.

**AIR** has kept the U.S. and Canadian territories free because it is felt that better deals can be made separately and not through one exclusive deal. **Martin** said that he felt that it was better to maintain a certain amount of recording freedom in America to produce acts for any labels.

**Martin** in fact is scheduled to go to America this week to record American acts for about six weeks.

Under the terms of the deal, **AIR** will continue to produce certain **EMI** artists. **Martin** will continue producing **Cilla Black** and **Matt Monro**. **Richards** will still record the **Hollies**, and **Burgess** has recently recorded **Ken Dodd**. **Sullivan**, however, who does not record any acts for **EMI**, will be mainly responsible for seeking and developing new talent for the **AIR London-EMI** deal.

At present it seems unlikely that the new label will be called **AIR London**. **Martin** explained that the **AIR** name is already registered in the American market as a label.

# HITS OF THE WORLD

## AUSTRALIA

(Courtesy Go-Set)

- This Week**
- 1 ANOTHER DAY—Paul McCartney (Apple)
  - 2 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
  - 3 SHE'S A LADY—Tom Jones (Decca)
  - 4 ME AND BOBBY McGEE—Janis Joplin (CBS)
  - 5 PUT YOUR HAND IN THE HAND—Allison Durbin (Columbia)
  - 6 I AM... I SAID—Neil Diamond (MCA)
  - 7 JOY TO THE WORLD—Three Dog Night (Probe)
  - 8 HOT LOVE—T. Rex (Parlophone)
  - 9 TOO YOUNG TO BE MARRIED—Hollies (Parlophone)
  - 10 EAGLE ROCK—Daddy Cool (Sparmac)

## BRAZIL

RIO DE JANEIRO (Courtesy I.B.O.P.E.)

- This Week**
- 1 MENINA DA LADEIRA—Joao So (Odeon)
  - 2 ANOTHER DAY—Paul McCartney (Apple)
  - 3 VOCE ABUSOU—Ant. Carlos e Jocafr (RCA)
  - 4 THAT'S WHAT I WANT—Square Set (Epic)
  - 5 IF—Bread (Philips)
  - 6 VOCE MUDOOU DEMAIS—Claudia Barroso (Continental)
  - 7 BALADA NO. 7—Moacyr Franco (Copacabana)
  - 8 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)
  - 9 MOTHER—John Lennon (Apple)
  - 10 ME AND YOU AND A DOG NAMED BOO—Lobo (Philips)

## BRAZIL

SAO PAULO (Courtesy I.B.O.P.E.)

- This Week**
- 1 BALADA NO. 7—Moacyr Franco (Copacabana)
  - 2 ANOTHER DAY—Paul McCartney (Odeon)
  - 3 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (RCA)
  - 4 PRA COMECO DE ASSUNTO—Elizabeth (RGE)
  - 5 ROSE GARDEN—Lynn Anderson (CBS)
  - 6 VOCE TAMBEM E RESPONSAVEL—Dom & Ravel (RCA)
  - 7 MENINA DA LADEIRA—Joao So (Odeon)
  - 8 MOTHER—John Lennon (Odeon)
  - 9 VOCE MUDOOU DEMAIS—Claudia Barroso (Continental)
  - 10 BOEMIO DEMODE—Paulo Vinicius (Copacabana)

## BELGIUM

(Courtesy Telemoustique)

- This Week**
- 1 POUR UN FLIRT—Michel Delpech
  - 2 SYMPHONIE NO. 40—Waldo De Los Rios
  - 3 LES ROIS MAGES—Sheila
  - 4 TOO BUSY THINKING 'BOUT MY BABY—Mardi Gras
  - 5 FUNNY FUNNY—Sweet
  - 6 OH MA JOLIE SARAH—Johnny Hallyday
  - 7 J'AI TANT BESOIN DE TOI—Le Crazy Horse
  - 8 NON, NON RIEN N'A CHANGE—Poppys
  - 9 LOIN DES YEUX, LOIN DU COEUR—Sunlights
  - 10 HOT LOVE—T. Rex

## BRITAIN

SINGLES

(Courtesy Record Retailer)

- This Week**
- 1 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Flamingo (G. Tosti/I Greco)
  - 2 I DID WHAT I DID FOR MARIA—Tony Christie (MCA)—Britico (Mitch Murray/Peter Callander)
  - 3 THE BANNER MAN—Blue Mink (Regal Zonophone)—In Music (Blue Mink)
  - 4 I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Mojo)—Shapiro-Bernstein (Bert Berns)
  - 5 LADY ROSE—Mungo Jerry (Dawn)—Our Music (Barry Murray)
  - 6 HE'S GONNA STEP ON YOU AGAIN—John Kongos (Fly)—Essex Int'l (Gus Dudgeon)
  - 7 KNOCK THREE TIMES—Dawn (Bell)—Carlin (Token/Dave Appell)
  - 8 DON'T LET IT DIE—Hurricane Smith (Columbia)—Rak (Norman Smith)
  - 9 CO-CO—Sweet (RCA)—Chinnichap/Rak (Phil Wainman)
  - 10 I AM... I SAID—Neil Diamond (Uni)—KPM (Tom Catalano)
  - 11 HEAVEN MUST HAVE SENT YOU—Elgins (Tamlam Motown)—Jobete/Carlin (Norman Whitfield)
  - 12 OH YOU PRETTY THING—Peter Noone (Rak)—Titanic/Chrysalis (Mickie Most)
  - 13 JUST MY IMAGINATION—Temptations (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)

- 12 RAGS TO RICHES—\*Elvis Presley (RCA)—Frank
- 15 10 INDIANA WANTS ME—R. Dean Taylor (Tamlam/Motown)—Jobete/Carlin (R. Dean Taylor)

- 22 I DON'T BLAME YOU AT ALL—Smookey Robinson & the Miracles (Tamlam/Motown)—Jobete/Carlin (Smookey Robinson/Terry Johnson)
- 17 11 MY BROTHER JAKE—\*Free (Island)—Blue Mountain (Press)
- 18 16 BROWN SUGAR/BITCH/LET IT ROCK—\*Rolling Stones (Rolling Stones)—Essex (Jimmy Miller)
- 19 14 MALT BARLEY BLUES—\*McGuinness Flint (Capitol)—Gallagher & Lyle (Glyn Johns)
- 20 15 I THINK OF YOU—Perry Como (RCA)—Melanie (Don Costa)
- 21 27 PIED PIPER—\*Bob & Marcia (Trojan)—Robbins (Bob Andy)
- 22 20 MOZART 40—Waldos de los Rios (A&M)—Rondor (Rafael)—Trabucchielli
- 23 23 LAZY BONES—\*Jonathan King (Decca)—Lawrence Wright (Jonathan King)
- 24 26 JOY TO THE WORLD—Three Dog Night (Probe)—(Lady Jane)/BMI (Richard Podolor)
- 25 21 JIG-A-JUG—\*East of Eden (Deram)—Uncle Doris/April (David Hitchcock)
- 26 12 WHEN YOU ARE A KING—\*White Plains (Deram)—Air (Roger Greenaway)
- 27 30 DOUBLE BARREL—Dave & Ansil Collins (Technique)—B&C (Winston Riley)
- 28 24 HEY WILLY—\*Hollies (Parlophone)—Cookaway/Timothy (Ron Richards)
- 29 29 IT'S A SIN TO TELL A LIE—\*Gerry Monroe (Chapter One)—Francis, Day & Hunter (Les Reed)
- 30 — BLACK & WHITE—\*Greyhound (Trojan)—Essex (Dave Bloxham)
- 31 50 PUPPET MAN—\*Tom Jones (Decca)—Screen Gems/Columbia (Gordon Mills)
- 32 44 ME & YOU & A DOG NAMED BOO—Lobo (Philips)—Famous Chappell (Phil Gernhard)
- 33 — RIVER DEEP, MOUNTAIN HIGH—Supremes/Four Tops (Tamlam Motown)—Leiber Stoller (Asford/Simpson)
- 34 33 SUGAR SUGAR—\*Sakkarin (RCA)—ARV Kirshner (Jonathan King)
- 35 28 A TREE, A BENCH, A STREET—Severine (Philips) Chappell (Jean-Claude Petit)
- 36 35 MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
- 37 42 LOVE STORY (Where Do I Begin)—Andy Williams (CBS)—Famous/Chappell (Dick Glasser)
- 38 37 ROSE GARDEN—Lynn Anderson (CBS)—Chappell (Glen Sutton)
- 39 43 IF YOU COULD READ MY MIND—Gordon Lightfoot (Reprise)—ATV Kirshner (Lenny Waronker/Joe Wissert)
- 40 49 LEAP UP & DOWN—\*St. Cecilia (Polydor)—Jonjo (Jonathan Mills)
- 41 31 IT DON'T COME EASY—\*Ringo Starr (Apple)—Startling (George Harrison)
- 42 34 PAY TO THE PIPER—Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland)
- 43 45 GET DOWN & GET WITH IT—Slade (Polydor)—Barn (Chas. Chandler)
- 44 — MONKEY SPANNER—\*Dave & Ansil Collins (Technique)—B&C (Winston Riley)
- 45 25 RAIN—Bruce Ruffin (Trojan)—Ivan Mogull/Essex (Chin Loy/Anthony)
- 46 40 IT'S IMPOSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschuler)
- 47 38 AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson)
- 48 36 WE CAN WORK IT OUT—Stevie Wonder (Tamlam Motown)—Northern (Wade Marcus)
- 49 — I LOVE YOU BECAUSE/MOONLIGHT & ROSES/HELL HAVE TO GO—Jim Reeves (RCA)—Bourne
- 50 — GRANDDAD—\*Clive Dunn (Columbia)—In Music/Dulmyn (Cameron/Dunn)

## ITALY

(Courtesy Discografia Internazionale)

- This Week**
- 1 1 PENSIERI E PAROLE—\*Lucio Battisti (Ricordi)—Acqua Azzurra
  - 2 7 AMOR MIO—\*Mina (PDU)—PDU/Acqua Azzurra
  - 3 2 LOVE STORY—Francis Lai (Paramount)—Chappell
  - 4 3 SING SING BARBARA—Laurent (Joker)—Saar
  - 5 6 ANOTHER DAY—Paul McCartney (Apple)—Ritmi e Canzoni
  - 6 5 LA BALLATA DI SACCO E VANZETTI—Joan Baez (Original Cast)—RCA
  - 7 8 L'AMORE E' UN ATTIMO—\*Massimo Ranieri (CGD)—Suvini Zerboni
  - 8 4 MY SWEET LORD—George Harrison (Apple)—Aromando
  - 9 14 HOT LOVE—T. Rex (RCA Italiana)—Aromando
  - 10 9 SOTTO LE LENZUOLA—\*Adriano Celentano (Clan)—Margherita
  - 11 16 ANONIMO VENEZIANO—\*Stelvio Cipriani (CAM)—Campi
  - 12 19 POWER TO THE PEOPLE—John Lennon (Apple)—Ricordi
  - 13 12 WHAT IS LIFE—George Harrison (Apple)—Aromando
  - 14 13 ERA IL TEMPO DELLE MORE—\*Mino Reitano (Durium)—Fiumara/Ariston
  - 15 — BECAUSE I LOVE—Majority One (Joker)
  - 16 25 IT DON'T COME EASY—Ringo Starr (Apple)—Aromando
  - 17 — SAMBA PA TI—Santana (CBS)
  - 18 — TWEEDLE DEE TREEDLE DUM—Middle of the Road (RCA Italiana)
  - 19 — CASA MIA—\*Equipe 84 (Ricordi)—Fonofilm
  - 20 22 DONNA FELICITA'—\*I Nuovi Angeli (Car Juke-Box)—Chappell
  - 21 — BROWN SUGAR—Rolling Stones (Rolling Stones)
  - 22 — E IL SOLE DORME TRA LE BRACCIA DELLA NOTTE—\*Al Bano (VdP)—VdP/Primato
  - 23 15 DJAMBALLA—\*Augusto Martelli (Cinevox)—Bixio
  - 24 — LA RIVA BIANCA, LA RIVA NERA—\*Iva Zanicchi (Ri-Fi)—Mascotte
  - 25 — SEMPRE SEMPRES—\*Peppino Gagliardi (King)—Indios

## JAPAN

(Courtesy Music Labo Co., Ltd.)

- This Week**
- 1 MATA AU HI MADE—\*Kiyohiko Ozaki (Philips)—Nichion
  - 2 KIZUDARAKE NO JINSEI—\*Koji Tsuruta (Victor)
  - 3 FUTARI NO SEKAI—\*Teruhiko Aoi (RCA)—Suiseisha
  - 4 LOVE STORY—Andy Williams (CBS/Sony)—Nichion
  - 5 LOVE STORY (Japanese)—Andy Williams (CBS/Sony)—Nichion
  - 6 YOKOHAMA TASOGARE—\*Hiroshi Itsuki (Minoruphone)—Yomiuri Pack
  - 7 TSUITE KURU KAI—\*Akira Kobayashi (Crown)—Crown
  - 8 SABAKUNO YONA TOKYO DE—\*Ayumi Ishida (Columbia C.J.)—Geiei
  - 9 ANOTHER DAY—Paul McCartney (Apple)—Folster
  - 10 SARABA KOIBITO—\*Masaaki Sakai (Columbia)—Nichion
  - 11 LOVE STORY—Soundtrack (Francis Lai) (CBS/Sony)—Nichion
  - 12 SHIRETOKO RYOJO—\*Tokiko Kato (Grammophon)
  - 13 OFUKURO SAN—\*Shinichi Mori (Victor)—Watanabe/AI
  - 14 ANO SUBARASHII AI O MO ICHIDO—\*Kazuhiko Kato Osamu Kitayama (Capitol)—P.M.P.
  - 15 FUTARI DAKE NO TABI—\*Norihiro Hashida & the Climax (Express)—Art
  - 16 WATASHI NO JYOKA MACHI—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 17 SHE'S A LADY—Tom Jones (London)
  - 18 SARABA NAMBIDA TO IO—\*Kensaku Morita (RCA)—Sun
  - 19 SAHATE BOJO—\*Yuko Nagisa (Toshiba)—J.C.M.
  - 20 I DREAM OF NAOMI—Hedva and David (RCA)—Yamaha

## MALAYSIA

(Courtesy Radio Malaysia)

- This Week**
- 1 DOESN'T SOMEBODY WANT TO BE WANTED—Partridge Family (Bell)
  - 2 ANOTHER DAY—Paul McCartney (Apple)
  - 3 I PLAY AND SING—Dawn (Bell)
  - 4 WAKE ME, I'M DREAMING—Love Affair (CBS)
  - 5 IT DON'T COME EASY—Ringo Starr (Apple)
  - 6 STRANGE KIND OF WOMAN—Deep Purple (Parlophone)
  - 7 WHERE DO I BEGIN (Love Story)—Andy Williams (CBS)
  - 8 MAN OF MANY FACES—Christie (CBS)
  - 9 I AM... I SAID—Neil Diamond (MCA)
  - 10 MOTHER—John Lennon (Apple)

## MEXICO

- This Week**
- 1 MI CORAZON ES UN GITANO—Lupita D'Alessio (Orfeon)—Nada (RCA); Nicola Di Bari (RCA)

- 2 NASTY SEX—Revolucion de Emiliano Zapata (Polydor)
- 3 MARY ES SI AMOR—Leo Dan (CBS)
- 4 CLOSE TO YOU (Cerca de ti)—Carpenters (A&M)
- 5 THEME FROM LOVE STORY (Tema de Historia de Amor)—Rondalla de Saltillo (Capitol)
- 6 LOVE HER MADLY (Amala locamente)—Doors (Elektra)
- 7 LO QUE TE QUEDA—Los Pulpitos (Capitol)
- 8 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)
- 9 VIVA ZAPATA—Los Locos (Musart)
- 10 ANOTHER DAY (Otro dia)—Paul McCartney (Apple)

## SINGAPORE

(Courtesy Rediffusion, Singapore)

- This Week**
- 1 JOY TO THE WORLD—Three Dog Night (Stateside)
  - 2 PUT YOUR HAND IN THE HAND—Ocean (Kama Sutra)
  - 3 WHERE DO I BEGIN (Love Story)—Andy Williams (CBS)
  - 4 I AM... I SAID—Neil Diamond (MCA)
  - 5 IF—Bread (Elektra)
  - 6 IT DON'T COME EASY—Ringo Starr (Apple)
  - 7 POWER TO THE PEOPLE—John Lennon/Plastic Ono Band (Apple)
  - 8 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)
  - 9 ANOTHER DAY—Paul McCartney (Apple)
  - 10 BROWN SUGAR—Rolling Stones (Rolling Stones)
- SOUTH AFRICA**  
(Courtesy the Southern African Record Manufacturers' and Distributors' Assn.)
- This Week**
- 1 JOY TO THE WORLD—Three Dog Night (Stateside)—Lady Jane, EMI

- 2 FUNNY FUNNY—Sweet (RCA)—Phil Wainman, Teal
- 3 IF NOT FOR YOU—Olivia Newton-John (Polydor)—Francis Day, Trutone
- 4 PUT YOUR HAND IN THE HAND—Alan Garrity (Gallo)—Ardmore & Beechwood, Gallo
- 5 MOZART SYMPHONY NO. 40—Waldo De Los Rios (Hispavox)—Hispavox, Gallo
- 6 THE SEAGULL'S NAME WAS NELSON—Des & Dawn Lindberg (IRC)—Chappell, Teal
- 7 VICKI—Lance James (Brigadiers)—Brigadiers/Angela, Brigadiers
- 8 LONG DAY AND LONELY NIGHTS—Lincoln (MAP) Angela, GRC
- 9 HAVE YOU EVER SEEN THE RAIN—Creedence Clearwater Revival (Liberty)—MPA (Jon Dora), Teal
- 10 IT DON'T COME EASY—Ringo Starr (Parlophone)—Essex, EMI

## SPAIN

(Courtesy of El Musical)

\*Denotes local origin

- This Week**
- 1 1 QUE SERA—Jose Feliciano (RCA)—RCA
  - 2 2 ANOTHER DAY—Paul McCartney (EMI)—EGO
  - 3 5 ROSE GARDEN—Lynn Anderson (CBS)—Armonico
  - 4 4 LOVE STORY—Andy Williams (CBS)—Chappell Iberica
  - 5 3 WHAT IS LIFE—George Harrison (EMI)—Essex Espanola
  - 6 — TIERRAS LEJANAS—\*Basilio (Zafiro)—Zafiro/Fontana
  - 7 — BORRIQUITO—\*Peret (Ariola)
  - 8 9 LOVE STORY—Banda Original (Soundtrack) Iberica (Hispanavox)—Chappell Iberica
  - 9 — POWER TO THE PEOPLE—John Lennon (EMI)—EGO
  - 10 6 CHIRPY CHIRPY, CHEEP CHEEP—Middle of the Road (RCA)—Canciones del Mundo

# Full Line + Sales Aids Spurs Ampex Blank

Continued from page 17

side the C-60 and C-90. So much of this market depends on equipment availability."

The new blank cassette lines merely add to a growing business. Lantz expects the blank cassette market to spiral upwards in several markets: business, professional, educational, industrial and entertainment.

### Sees 22 Percent Hike

Blank cassettes represented about \$70 million at retail in the U.S. last year and will be about \$85 million this year, according to Lantz. He sees the industry figure climbing to more than \$100 million, conservatively speaking, in 1972, and even higher and at a faster rate beyond that point.

Giving blank tape manufacturers another financial boost has been blank 8-track cartridges. "The

growth of blank 8-track has been a most pleasant surprise," he said. He put the market in the U.S. at \$3 million at retail last year with a potential market of about \$8 million by 1973. "It all depends on how fast the hardware industry moves on equipment and just how many dollars it puts into promoting the units," Lantz said. "The 8-track blank market surprised us with its rapid growth, although I don't see it competing with blank cassettes. The equipment is more expensive than cassette recorders, and there's an editing problem, too."

Ampex has introduced a new 40-minute version of its blank 8-track cartridge to go with 64-minute and 80-minute cartridges already in the line. All three configurations use the Lear cartridge design. Suggested list price of the 40-minute length is \$2.50; 64-minute tape (\$2.95); and 80-minute tape (\$3.25).

### Consumer & Dealer Aids

Continued from page 19

type quadrasonic reel unit, but will not produce it until there is more than an audiophile buyer and until there is some form of concept standardization. "You can't build for a selective market only," Hyman said. "Before we commit our production facilities to quadrasonic we want to see more mass consumer interest."

Before mass appeal can be reached, he feels, a consumer education program must be initiated. When it reaches mass acceptance, though, it will be a home item, not an automobile accessory. "It could be the auto, however, that gives it the consumer springboard," he said.

Talking to retailers, and they're starting to talk about Concord, most believe Hyman is off to a fast start on changing the image of Concord Electronics.

He has made major changes in policies and programs and, according to several dealers, has established strong priorities for the company's product lines, its sales and marketing network, its merchandising force and its dealer relationship.

The backbone of any program is merchandising aids, promotions and marketing tools to dealers, believes Lantz. As a result, Ampex is innovating marketing concepts to promote blank tape, like:

—A four-pack dealer special which includes three standard C-60 cassettes at regular price and one extended frequency cassette free.

—A national series of 30 and 60-second radio spots including time on several underground stations in major markets.

—Print ads in consumer publications, offering free cassettes with the purchase of product.

In the international arena, Lantz expects the Canadian market to grow substantially, and there's no telling how big the European market can be.

Ampex of Canada is following the lead of its U.S. counterpart, with all blank tape coming from America. According to Lantz, Ampex eventually may assemble blank tape in Canada, as the market develops.

Ampex ships finished goods to warehousing facilities in England to service the European market. The UK is the company's distribution center for blank tape.

JULY 3, 1971, BILLBOARD

# LIGHTHOUSE

## One Fine Morning



Evolution #3007

*"I sincerely believe this is one of the greatest contemporary albums ever recorded . . . and that it will sell in excess of 1,000,000 copies."*

Loren Becker, President  
Evolution/Stereo Dimension Records

Now being programmed on:

Atlanta—WPLO-FM	Ft. Worth—KFAD-FM	New Orleans—WWOM-FM, WRNO-FM
Boston—WBCN-FM	Hartford—WPOP, WHCN-FM	New York—WNEW-FM, WCBS-FM, WLIR-FM, WPLJ-FM
Buffalo—WPHD-FM, WKBW	Houston—KLOL-FM	Philadelphia—WMMR-FM, WDAS-FM
Chicago—WGLD-FM, WDAI-FM	Los Angeles—KMET-FM, KPPC-FM	Pittsburgh—WDVE-FM
Cincinnati—WEBN-FM	Memphis—WMC-FM, WHBQ-FM	San Francisco—KMPX-FM, KSAN-FM
Cleveland—WMMS-FM, WNCR-FM	Miami—WEDR-FM	Seattle—KOL-FM
Dallas—KNUS-FM	Milwaukee—WZMF-FM	St. Louis—KSHE-FM
Denver—KLZ-FM	Minneapolis—KQRS-FM	Toronto—CHUM-FM
Detroit—WABX-FM, WRIF-FM	Nashville—WKDA-FM	Washington, D.C.—WHNC-FM, WMAL-FM, WHFS-FM
		Windsor—CJOM _____ among others.

# Will Censorship of Lyrics

This and other crucial questions concerning the future of radio will be discussed by Program Directors, Air Personalities, Station Owners and Managers.

AT THE 4th BILLBOARD RADIO PROGRAMMING FORUM.

August 19-21, 1971

Hotels Ambassador, Chicago, Illinois

The Billboard Radio Programming Forum has continually attracted a larger and larger group of radio people each year to discuss all questions relating to the radio industry. Registrants attend from all areas of the nation, representing all types of format. The Forum is a working meeting dealing with practical ideas.

It becomes an educational experience:

You . . .

- Learn how other stations are making the ratings
- Find out the trends that have impact on radio and its future
- See how other programmers solve their day to day problems
- Listen to the sounds that are happening
- Are exposed to the deejays that the people respond to
- Learn more about the new quadrasonic broadcasting
- Discover anew the techniques for turning research into new programming concepts
- Gain knowledge on motivating manpower at a radio station

And much, much more

## Procedural Information Registration

(Use the registration form below to register for the forum.) Before July 2, 1971. Registration fee is \$150.00 per person. July 2, 1971, and after. Registration fee is \$175.00 per person. Registration includes admittance to all sessions. It also includes work material and two luncheons. Hotel reservation: are not included.

If you are attending the special session on Thursday mornin for record promotion people, add \$35.00 to your registratio fee. However, registration to the full conference is necessary to attend this special one-half-day meeting. Make all checks payable to: Radio Programming Forum. Mail to: Radio Programming Forum, 9th Floor, 300 Madison Avenue, New York, N.Y. 10017. Telephone 212-687-5523.

## MULTIPLE REGISTRATIONS

(Use your company letterhead to register for the forum.)

Many companies are registering several people for the Forum because of the great number of subjects that will be covered and the number of individuals within the company who would benefit from this comprehensive study of the radio programming field. At previous forums most companies found it advantageous to submit multiple registrations.

## HOTEL RESERVATIONS

The Hotels Ambassador East and West are holding a block of rooms especially for registrants. We will send you a special reservation card on receiving your registration. Of course, you can stay at any other hotel that you choose.

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## THE PROGRAM

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THURSDAY, AUGUST 19

2:00 p.m.-5:00 p.m.

Session 1

THE EXCITING NEW SOUND OF RADIO—QUADRASONIC BROADCASTING

Session 2

THE INTER DEPENDENCE OF RADIO AND RECORD INDUSTRY FOR PROFITABLE OPERATIONS—THE CHIEF EXECUTIVES' PANEL

- Records—Too Many Releases or Too Many Tight Playlists
- Reopening Communications Between Record Men & Radio Staff

7:30 p.m.-9:30 p.m.

Session 3

WILL CENSORSHIP OF LYRICS KILL RADIO'S APPEAL

Session 4

HOW THE PRODUCER AND ARTIST SEE MUSIC AND AUDIENCES CHANGING

FRIDAY, AUGUST 20

10:00 a.m.-12:30 p.m. CONCURRENT SESSIONS

Session 5

DEVELOPING A STRONG MORNING SHOW

- Your Morning Personality—The Dos and Don'ts of Developing a Strong Audience Rapport
- Selecting the Right Music for a Morning Program

Session 6

TAKING A FRESH LOOK AT YOUR FORMAT

- Cleaning Up Your Radio Sound
- The Dangers In Over-Formatting Your Station

Session 7

TURNING RESEARCH DATA INTO PROGRAMMING CONCEPTS

- Analyzing Your Ratings to Determine Where Programming Changes Are Needed
- Translating Research Findings Into Programming Changes

# Kill Radio's Appeal?

## Session 8

### THE GROWING COMPETITIVENESS AND PROFITABILITY OF FM

- The Changes FM Growth Is Bringing to Radio
- Programming Differences Needed in Selecting Music for FM vs. AM

## Session 9

### MOTIVATING MANPOWER AT A RADIO STATION

- How to Handle Creative Personalities
- What Management Must Do to Communicate Effectively With Station Personnel

2:00 p.m.-3:30 p.m.

### BUILDING YOUR AUDIENCE WITH CREATIVE ON-AIR CONTESTS AND PROMOTIONS

You will hear tapes of actual on-air contests and promotions—some worked, some bombed. The speakers will detail the audience reaction; internal station coordination; the results in terms of audience building and retention; and an analysis of why the contest promotion worked or failed.

## Session 10

### CONTESTS AND PROMOTIONS ON TOP 40 RADIO

## Session 11

### CONTESTS AND PROMOTIONS ON MIDDLE OF THE ROAD RADIO

## Session 12

### CONTESTS AND PROMOTIONS ON COUNTRY MUSIC RADIO

3:45 p.m.-5:15 p.m.

### HOW MUCH CREDIBILITY CAN YOU GIVE SOURCES OF INFORMATION ON MUSIC POPULARITY

The following sessions will weigh the availability and usefulness of information on music from various sources. The information relates to record sales and consumer reactions to new music, as a guide to station programming. Three talks will be given in each session. They will cover these sources: (1) one-stops, distributors, record stores, juke boxes (2) charts, newsletters, audience letters and phone calls (3) radio promotion men.

The sessions will be divided by size of the principal town or city served by the station and will evaluate how each of the different sources above are of practical use.

## Session 13

### SMALL MARKET STATIONS (UNDER 500,000 people)

## Session 14

### MEDIUM MARKET STATIONS (500,000-1,000,000)

## Session 15

### LARGE MARKET STATIONS (OVER 1,000,000)

7:30 p.m.-9:30 p.m.

## Session 16

### BEHIND THE SCENES OF A RECORDING SESSION—HOW THE MUSIC IS MADE

You will sit in on an actual recording session. You will see how the producer directs the session to create excitement on a record. You will observe the artists working together to develop a freshness in their music. You will hear how the engineers blend the music to produce a unique sound. You will listen to records after this session, with a new

appreciation of the care, creativity, and complexity that goes into the making of the lifeblood of musical radio—the record product.

SATURDAY, AUGUST 21

10:00 a.m.-12:15 p.m.

**THE AIR PERSONALITY WORKSHOPS—HOW THE SUCCESSFUL DJ HANDLES HIS JOB ON THE AIR**  
In these workshops you will hear tapes of a condensed air check. You will get an explanation of why the records are selected: how a record and a commercial are introduced. You will hear the way in which news, jingles, weather are handled. The DJ's will tell you how they get their job done; why they handle it as they do. You can compare your approach or that of your station with the tools and techniques these successful DJ's use to operate effectively.

## Session 17

### THE DJ IN TOP 40 RADIO

## Session 18

### THE DJ IN MIDDLE OF THE ROAD RADIO

## Session 19

### THE DJ IN COUNTRY MUSIC RADIO

## Session 20

### THE DJ IN SOUL MUSIC RADIO

## Session 21

### THE DJ IN PROGRESSIVE ROCK RADIO

These represent the labels who've expressed interest in participating so far:

Motown Records—Gordon Prince, single sales director.

Buddah Records—Jerry Sharell, national promotion director.

Starday-King Records—Hal Neeley, president.

RCA Records—Frank Mancini, director of promotion.

A&M Records—Harold Childs, national promotion director

Shelby Singleton Corp.—Buddy Blake, vice president of promotion.

ABC-Dunhill Records—Marvin Helfer, vice president.

Epic Records—Mike Kagan, director of national promotion.

### A SPECIAL OPTIONAL PROGRAM FOR RECORD PROMOTION MEN FROM RECORD COMPANIES AND DISTRIBUTORS

THURSDAY, AUGUST 19

9:15 a.m.-12:15 p.m.

### THE IMPORTANT ROLE OF THE RECORD PROMOTION MAN

This entire morning session is a special addition to the 1971 Forum. It is directed primarily to record promotion men, among both distributors and record companies. The session is designed to improve the effectiveness of the record men in their work with radio stations throughout the country.

Talk A. Understanding the Economics and Policies Needed to Manage a Station

Talk B. What the Record Men Should Know About the Market Served by a Station

Talk C. How the Promotion Men Can be Helpful to Station Personnel

### RADIO STATION RECORD COMPANY RAP SESSIONS—THROUGHOUT FORUM DURING OPEN HOURS

A special area in the hotel will be set aside for record companies. Their staff will be available in an assigned section for each company. The special area will be open throughout the conference at non-conflicting hours with the sessions. Radio personnel can visit each of the booths to rap on any question, problem or to exchange ideas. Here is a unique chance to talk at one time with many record companies about music trends, new products, artist availability, record service, or any subject of interest to two groups with common and mutual interests.

Metromedia Records—Dave Knight, national promotion manager.

MGM Records—Sol Handwerker, public relations director.

Capitol Records—Sidney Miller, director of national promotion.

Warner Bros. Records—Ron Saul, national promotion director.

Polydor Records—Charlie Johnson, national promotion director.

Bell Records—Irv Biegel, vice president & general manager.

Mercury Records—Denny Rosencrantz, national promotion director.

MCA Records—Herb Gordon, director of national promotion.

Elektra Records—Gil Bateman, national promotion director.

Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, August 19-21, 1971, Hotels Ambassador, Chicago, Illinois. (If you wish to register others besides yourself from your organization please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$150.00 per person if before July 2

\$175.00 per person after July 2

Add \$ 35.00 per person to attend Thursday morning

Please enclose check and return registration form to:

RADIO PROGRAMMING FORUM  
NINTH FLOOR—300 MADISON AVENUE, NEW YORK, N.Y. 10017

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

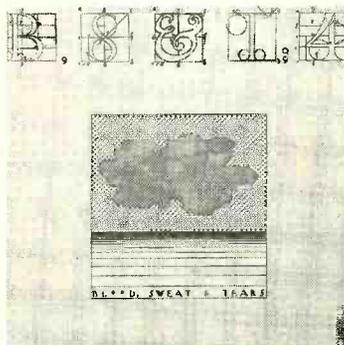
ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

Complete refund will be made for cancellations received before July 2, 1971. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that "no shows" cannot be refunded, although substitutions are permitted.

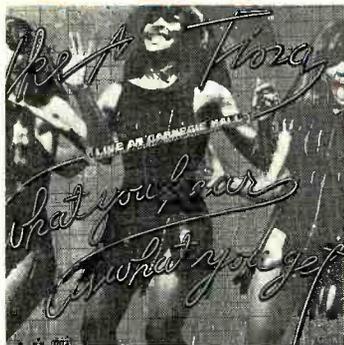
# Billboard Album Reviews

JULY 3, 1971



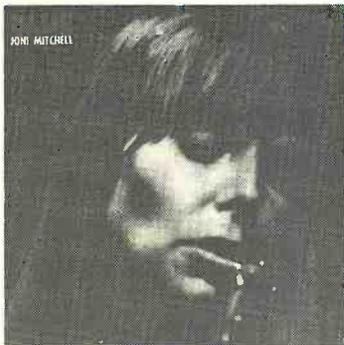
**POP**  
**BLOOD, SWEAT & TEARS—**  
B, S & T; 4.  
Columbia KC 30590

Their first album for the year, two months or so in the making, is worth waiting for. Strong new material includes a David Clayton-Thomas special, vocal and guitar, "Go Down Gamblin'." Other heavy cuts include "Cowboys and Indians," Steve Katz's "Valentine's Day," Thomas' "Lisa, Listen to Me" and a wild re-doing of the Isley Brothers' "Take Me in Your Arms (Rock Me a Little While)."



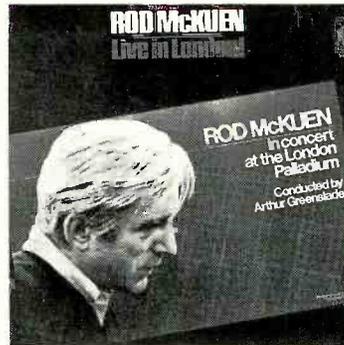
**POP**  
**IKE & TINA—LIVE AT**  
**CARNEGIE HALL—What You**  
**Hear Is What You Get.**  
United Artists UAS 9953

This 2 record set of the Ike & Tina Turner revue's recent Carnegie Hall concert only hints at the charge of excitement generated by the Ikettes, Ike, and, especially, Tina Turner before the capacity crowd. "Proud Mary," "Honky Tonk Women," "Ooh Poo Pah Doo," and excitingly visual "I've Been Loving You Too Long," suggests the frenzied entertainment they provided.



**POP**  
**JONI MITCHELL—Blue.**  
Reprise MS 2038

It has been a long time between releases, and Miss Mitchell's latest LP displays greater complexities of lyric and a stronger, surer singing voice. Of the original material "Carey," "All I Want," and "River" seem the most striking.



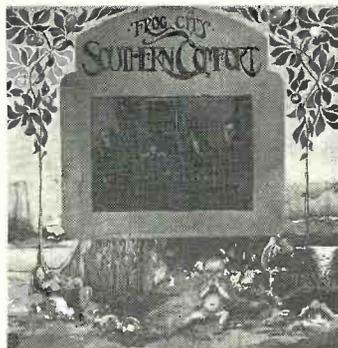
**POP**  
**ROD MCKUEN—**  
**Live in London.**  
Stanyan 5016

This deluxe two record set, recorded in live performance at London's famed Palladium in May of 1970, should hit with the sales impact of his other concert packages. This is his first "Live" LP for his own Stanyan label. The material includes, along with a super overture, "Rock Soldiers Who Want to Be Heroes," "Amsterdam" and "Jean." Two poems are interspersed with the fine program.



**POP**  
**VARIOUS ARTISTS—**  
**Direct Hits.**  
Columbia C 30603

Well titled, this strong sales package contains some top hits by various artists, and it has all the ingredients to score heavily on the LP chart. From Santana's "Black Magic Woman," to Blood, Sweat & Tears' "Hi-De-Ho," and onward to the Hollies' "He Ain't Heavy He's My Brother," Christie's "Yellow River," Mark Lindsay's "Sliver Bird," and the Byrds' "Ballad of Easy Rider" are also included.



**POP**  
**SOUTHERN COMFORT—**  
Frog City.  
Capitol ST 800

The Southern Comfort, sans Ian Matthews, move over to the Capitol label, and the move proves a potent commercial one with some strong material and performances. Their new single, "I Sure Like Your Smile" is featured along with other heavy cuts such as "Good Lord, D.C.," "Get Back Home" and a new approach to "My Old Kentucky Home."



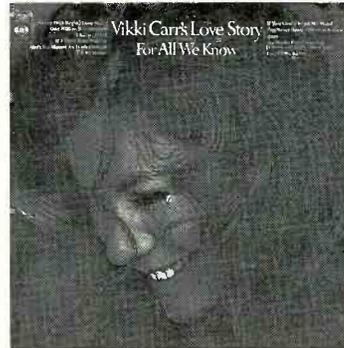
**POP**  
**JACKIE DeSHANNON—**  
**Songs.**  
Capitol ST 772

Her first package for Capitol consists of mainly new, original material that makes for strong listening and should prove commercial via play on FM, with potential for Top 40 and MOR as well. A top reading of Dylan's "Lay Baby Lay," is included with her new singles, "Keep Me Warm," and "Salinas." Her treatment of Hoyt Axton's "Ease Your Pain" is potent and also "Show Me" is strong for play.



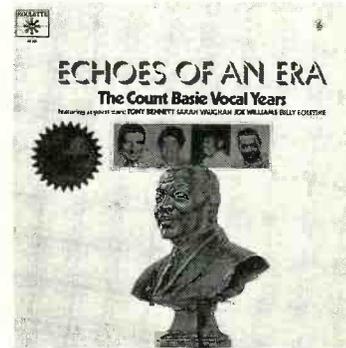
**POP**  
**LIGHTHOUSE—**  
**One Fine Morning.**  
Evolution 3007

Backed by a powerful radio, dealer and advertising campaign, the Canadian group come up with a strong, commercial package, their first for the label. With their single, "Hats Off" included, the lead singer Bob McBride offers some potent vocal workouts on a driving rocker, "Love of a Woman," and on "One Fine Morning" with help from a brass section that offers much of the feel and flavor of Chicago.



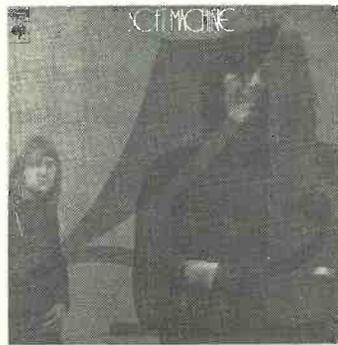
**POP**  
**VIKKI CARR'S LOVE STORY—**  
Columbia C 30662

The stylists' first package for Columbia is a strong one for MOR play and sales, and it includes her singles "I'll Be Home," and "Six Weeks Every Summer." Important cuts include her treatment of Ron Miller's "I've Never Been a Woman Before," and Jim Webb's "I Keep It Hid." For added sales appeal, she's included the title tune and "One Less Bell to Answer."



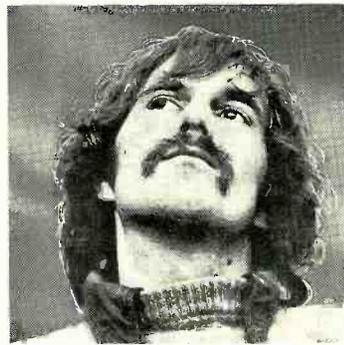
**POP**  
**THE COUNT BASIE VOCAL YEARS**  
**FEATURING TONY BENNETT,**  
**SARAH VAUGHAN, JOE**  
**WILLIAMS, BILLY ECKSTINE—**  
Echoes of an Era.  
Roulette RE 107

In Roulette's series of deluxe two record sets at special price, this one featuring Count Basie should prove one of the most successful. Collectors will want this package that features Tony Bennett, Sarah Vaughan, Joe Williams, and Billy Eckstine guesting with the Basie Band.



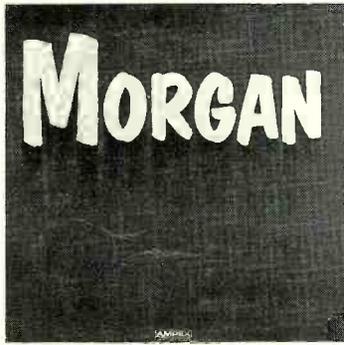
**POP**  
**SOFT MACHINE—**  
Columbia C 30754

The pity is that few people can pick up on this music, for it has more credibility than just the moon june tunes heard around today. Soft Machine was the original way through the pop barrier into the complex free form music which the pop audience is beginning to understand at such a banal level. There is no heavy nonsense here. The Machine obviously plays what it feels and sees. "Teeth" is a gritty tune but is easily understood by open ears.



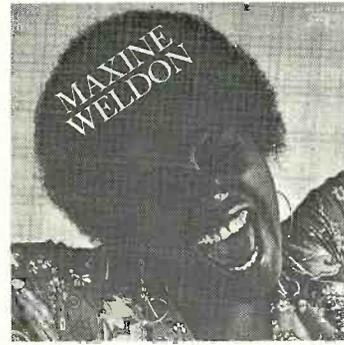
**POP**  
**CURT NEWBURY—**  
**Half a Month of Maydays.**  
Verve/Forecast FTS 3087

As sales continue to be strong in the soft rock area, Verve/Forecast has come up with a sure winner in Curt Newbury, who seems to combine the talent of a soft voice with good instrumental arrangements. Several years ago, Newbury would probably have been considered a fine folkie. Today the Forecast wing of Verve, in the past, has picked a sure-fire winner.



**POP**  
**MORGAN—**  
Ampex A 10118

Here is another candidate for the folk-rock sound of today. Morgan has a flavor and flair for the open road and his songs reflect an inner consciousness and peace of more well known singers. His feelings seem well thought out and his music is fitting for his lyrics. The potential of this LP is infinitesimal with the proper promotion. Morgan, an English fellow, feels the earth and all of its creatures through the soles of his shoes.



**POP**  
**MAXENE WELDEN—**  
**Right On.**  
Mainstream MRL 319

There is a fresh feeling here. One which is seldom heard from a female vocalist. No Aretha, No Nina Simone. All Maxine Weldon and a voracity and attack of a fresh new singing sensation. Her treatment of such tunes as "It Ain't Me Babe," "Feeling All Right," and "Like a Rolling Stone," are preludes to her attack of "Lodi," "Johnny One Time," and "Tomorrow on My Mind."



**SOUL**  
**BILLY PAUL—**  
**Going East**  
Philadelphia Int'l. Z 30580 (cbs)

Billy Paul's blend of pop, soul and jazz went over nicely on his "Ebony Woman" LP, and he has rapidly pulled his "thing" together behind clean, cookin' instrumentals and jazzy vocal stylings on "East," "Why Can't I Touch You," "Jesus Boy," and "Magic Carpet Ride." Paul's vocal agility color his range from Isaac Hayes to easy listening, while remaining sensitive and distinctive.



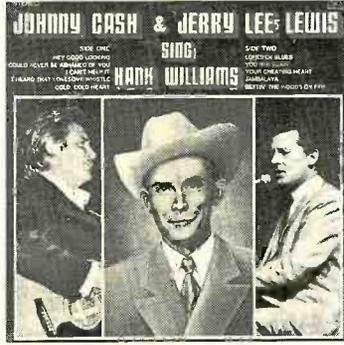
**CLASSICAL**  
**BERLIOZ: LELIO—Various**  
**Artists/London Symphony**  
**Chorus & Orch. (Boulez).**  
Columbia M 30588

Boulez conducts the six independent "movements" with a flow that puts them all together in an exciting display of control and forceful conducting. Narration is in keeping with the mood, as are individual voices of John Mitchinson and John Shirley-Quirk.



**COUNTRY**  
**JOHNNY CASH—The Man,**  
**The World, His Music.**  
Sun 1-126

This deluxe 2-record set re-packaging of his early hits should make a heavy chart dent. Some of the best Cash performances are included, "Born to Lose," "Goodnight Irene," "I Heard That Lonely Whistle," "Wreck of the Old 97," "Country Boy," and "New Mexico." Top material and hard to beat performances by Cash.



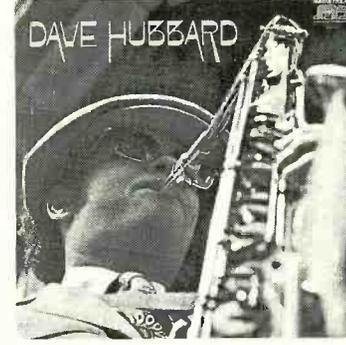
**COUNTRY**  
**JOHNNY CASH &**  
**JERRY LEE LEWIS—**  
**Sing Hank Williams.**  
Sun 125

With the combined talents of Johnny Cash and Jerry Lee Lewis and the unforgettable songs of Hank Williams, this album should prove a chart blockbuster. Cash offers his special treatments of "Hey Good Looking," and "Cold Cold Heart," while Lewis is featured on "Your Cheating Heart" and "Jambalaya," among others.



**COUNTRY**  
**JEANNIE C. RILEY'S**  
**GREATEST HITS—**  
Plantation PLP 13

All of her hits under one cover spell top sales and chart action. Starting with the classic "Harper Valley, P.T.A.," it covers such hits as "Girl Most Likely," "There Never Was a Time," "Country Girl," and "Back Side of Dallas" to name a few. Strong item.



**JAZZ**  
**DAVE HUBBARD—**  
Mainstream MRL 317

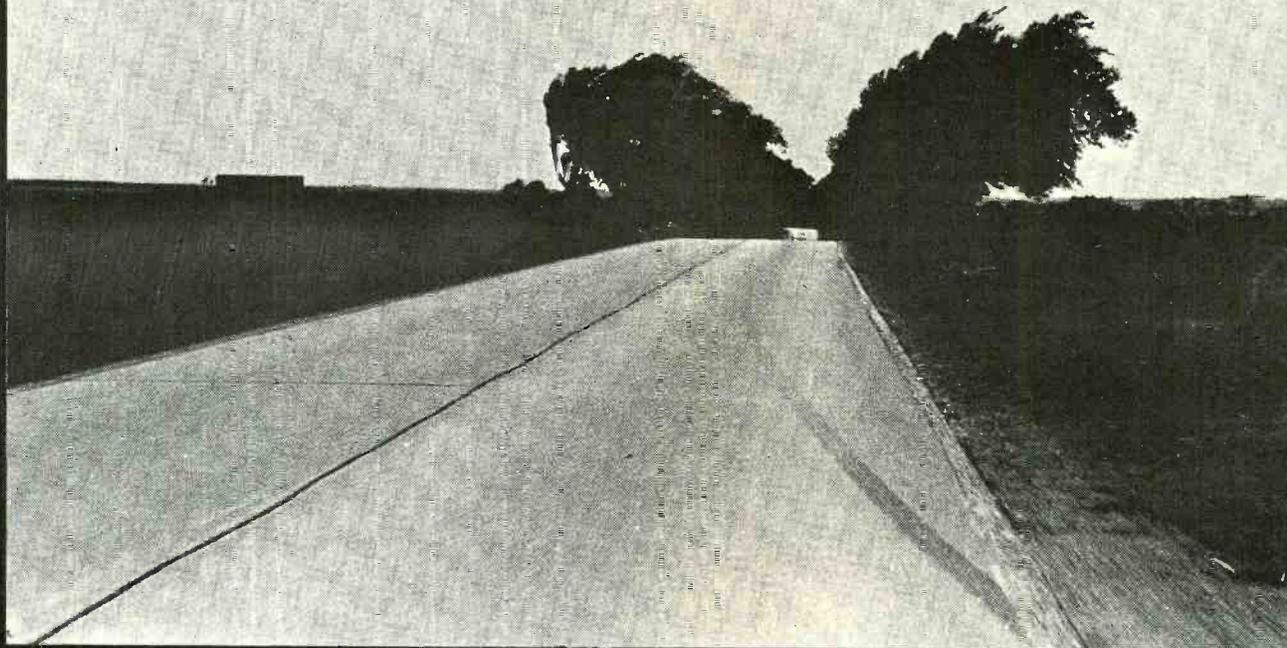
Hubbard has paid his dues with the likes of Horace Silver, Roland Kirk, Roy Haynes, and even Gladys Knight and the Pips, as well as the king, Ray Charles. There is everything in this LP from jazz to soul and back again. "Booga Bop," "Patience," and "Some Other Blues," only tell half the story on this album. It is raw, together music which no ear can turn away from. The packaging is also immediate and to the point.



D-4283

# STEPPENWOLF

## ride with me



### RIDE WITH ME

How're you gonna make it baby, that's the question to be asked  
Life goes on around in so many different ways  
I know my share of history, how hard it is to be free  
From wearing masks that turn to skin, hiding what you could have been

And I, I, I'm so confused  
Which way, which way to choose  
Ride with me baby, til the end of the day.

Mama's home philosophy makes everyone a freak but me  
Though I'm starving in the streets and can't predict the future  
Mirror, mirror on the wall who's the sanest of us all?  
Is he with me or one of them? How does he dress, who are his friends?

Mama's home philosophy makes everyone a freak but me  
Though I'm starving in the streets and can't predict the future  
Can I have my vision back, I'll live outside the city walls  
You don't have to be afraid until I come together  
Ride with me baby, til the end of the day  
Ride with me baby, til the end of the day  
Ride with me baby, til the end of the day

Words and Music by MARS BONFIRE

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D-4283

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
**104**

LAST WEEK  
**91**

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### JACKSON 5—MAYBE TOMORROW (4:29)

(Prod. the Corporation) (Writer: Corporation) (Jobete, BMI)—In their long string of Top 10 winners, here comes another driving ballad that offers all the sales and chart potency of the others. Top vocal workout and arrangement. Flip: (No Information Available). **Motown 1186**

### THREE DOG NIGHT—LIAR (3:18)

(Prod. Richard Podolor) (Writer: Ballard) (Mainstay, BMI)—Followup to their No. 1 smash "Joy to the World" is a super heavy rocker penned by Russ Ballard of Argent. Swinger will spiral them right up the Hot 100. Flip: (No Information Available). **Dunhill 4282**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### ELVIS PRESLEY—I'M LEAVIN' (3:48)

(Writers: Jarrett-Charles) (Presley/Oten, BMI)—Driving folk rock ballad is a potent followup to his "Life" and should fast top that one on the Hot 100. Flip: "Heart of Rome" (2:50) (Gladys, ASCAP). **RCA 47-9998**

### WHO—YOU WON'T GET FOOLED AGAIN (3:38)

(Prod. Lambert-Stampe-Cameron) (Writer: Townsend) (Track, BMI)—Their first for the year is a raucous swinger that offers much of the sales and chart potency of last year's "See Me Feel Me." Flip: (No Information Available). **Decca 32846 (MCA)**

### MATHEWS'S SOUTHERN COMFORT—MARE, TAKE ME HOME (3:15)

(Writer: Anderson) (Duchess, BMI)—Their "Woodstock" put them up in the 20's on the Hot 100. Although the Comfort are now on Capitol and Matthews is on Vertigo, this well done folk rhythm ballad offers strong sales and chart possibilities. Flip: (No Information Available). **Decca 32845 (MCA)**

### R. DEAN TAYLOR—CANDY APPLE RED (3:10)

(Prod. R. Dean Taylor) (Writer: Taylor) (Jobete, BMI)—Driving rock ballad is a strong followup to "Gotta See Jane" and loaded with more play, sales and Hot 100 potency. Flip: (No Information Available). **Rare Earth 5030 (Motown)**

### McGUINNESS FLINT—MALT AND BARLEY BLUES (2:12)

(Prod. Glyn Johns) (Writers: Gallagher-Lyle) (Gallagher/Lyle, NONE)—British group made a hefty chart dent first time out via "When I'm Dead and Gone." Followup is an infectious, happy hummer-time smash sound. Flip: "Rock On" (2:53) (Feldman, NONE). **Capitol 3139**

### BOB CREWE GENERATION—DAY BY DAY/PREPARE YE (2:22)

(Prod. Bob Crewe) (Writer: Schwartz) (Valando/Cadenza, ASCAP)—First

release on the off-Broadway smash hit musical "Godspell" and it's a super medley production that offers much of that "Aquarius" potential. Flip: "Dandy Lion" (Saturday, BMI). **Crewe 605 (Bell)**

### MAC DAVIS—SWEET DREAMS AND SARAH (3:05)

(Prod. Tokens/Dave Apple) (Writer: Davis) (Songpainter, BMI)—This is the smooth rhythm ballad Davis has been performing on TV and the disk reading has it to come off strong. . . Top 40 and MOR. This one should bring him through a la "Whoever Finds This I Love You." Flip: (No Information Available). **Columbia 4-45404**

### BERT SOMMER—SHE KNOWS ME BETTER (3:02)

(Prod. Arthur Kornfeld) (Writer: Sommer) (Kama Sutra/Magdalena/Luvlin, BMI)—Culled from his current LP, the "Hair" star has a winner in this top rock ballad material. It has much of that potent Carole King hit sound. Strong item. Flip: "The People Will Come Together" (3:04) (Kama Sutra/Magdalena/Luvlin, BMI). **Buddah 243**

### SAKKARIN—SUGAR, SUGAR (2:44)

(Prod. Jonathan King) (Writers: Barry-Kim) (Kirschner, BMI)—New concept of the Archies' classic is this dynamite swinging drum arrangement, a clever production idea of Jonathan King. Has all the potential to bring this song right up the Hot 100 again. Flip: "Main Line Lady" (1:57) (Mainstay, BMI). **London 154**

### CONJUR—SHA-SHA-NAY (Walk in Peace) (2:30)

(Prod. Dee Ervin & Conjur) (Writers: David-Ervin) (Bealin/Sihaghea, ASCAP)—Here's an off beat rhythm item with a strong lyric line and it could prove a left field smash and go all the way. Watch this one, it should be heard. Flip: (No Information Available). **Sunflower 110 (MGM)**

### CAROYNL CARL—SPEND MY WHOLE LIFE (2:40)

(Prod. Irwin Mazur & Lewis Shapiro) (Writers: Gentile-Lambert) (Big Seven, BMI)—Disk debut of a potent new stylist with an equally potent piece of rock ballad material. Should bust through Top 40 and the Hot 100 with sales impact. Flip: "What Could Be Worse" (3:14) (Mazur/Enter, BMI). **Ampex 11025**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**CHARLES WRIGHT & THE WATTS 103rd STREET BAND—Nobody (Tellin' Me 'Bout My Baby) (3:32)** (Prod. Charles Wright) (Writers: Wright-Esked) (Sheerman-Wright, ASCAP)—Group follows "Your Love Means Everything To Me" with a funky beat blues swinger with equal chart potential. . . soul and pop. **Warner Bros. 7504**

**DENNIS YOST and the Classics IV—Cherryhill Park (2:51)** (Prod. Buddy Buie) (Writers: Nix-Gilmore) (Low-Sal, BMI)—The Billy Joe Royal hit of last year is updated in a smooth Yost performance that should bring the number back to the Hot 100. **United Artists 50805**

**CALIFORNIA GOLD RUSH—Chirpy Chirpy Cheep Cheep (2:25)** (Prod. John Walsh & Ron Dante) (Writer: Stott) (Intersong U.S.A., ASCAP)—The song is now No. 1 in England and this bubblegum swinging reading of the infectious number should meet with heavy Top 40 play for the beach crowd. **Scepter 12321**

**COWSILLS—You (In My Mind) (2:54)** (Prod. Bill Cowsill) (Writer: Cowsill) (Escoheag, BMI)—Strong rhythm item which should bring the Cowsills to the Hot 100 with heavy sales. **London 153**

**JACK WILD—(Holy Moses) Everything's Coming Up Roses (2:36)** (Prod. Brian Lane) (Writer: Biddu) (Kama Sutra/Loud Water, BMI)—One of the film star's most commercial entries is this easy beat rhythm item loaded with Top 40 possibilities. **Buddah 241**

**MELBA MOORE—Take Up a Course in Happiness (2:40)** (Prod. Walter Marks) (Writer: Wonder) (Jobete, BMI)—The Stevie Wonder rhythm item is given a strong, happy commercial reading here and it offers much for Top 40 and MOR. **Mercury 73217**

**LARRY McNEELY—White Dove (2:23)** (Prod. Glen Campbell & Bill Thompson) (Writer/ Harvey) (Unart, BMI)—The Alex Harvey folk ballad with strong lyric line is given an equally strong vocal workout by the Glen Campbell TV show star. **Capitol 3128**

**CHARLES RANDOLPH GREAN SOUNDE—Johnny, Harvey, Charlie, Herbie, Arthur, Henry, Tony, Irving, Sammy, Dino, Erskine, Harold, Stanley, Kenny, Bobby, Orville, Jeffrey, David etc. (2:20)** (Prod. Charles Grean) (Writers: Svenson-Grean) (September, ASCAP)—Clever piece of rhythm material well performed by Robin Grean on vocal backed by that "Quentin's Theme" hit group. Offers much for MOR and Top 40. Flip is catchy instrumental treatment of same number. **Ranwood 907**

**NINO TEMPO AND APRIL STEVENS—How About Me (It's Over) (2:53)** (Prod. Nino Tempo) (Writer: Berlin) (Berlin, ASCAP)—The Irving Berlin standard gets a whole new workout in this strong commercial rock treatment, a return to disks for the fine duo. **MGM 14266**

**TOM NORTHCOTT—Suzanne (3:35)** (Prod. Tom Northcott) (Writer: Cohen) (Projects Seven, BMI)—The Leonard Cohen ballad material is given a top reading by Northcott with much commercial chart potential. **Uni 55288 (MCA)**

**PEPPER TREE—Try (3:07)** (Prod. Jack Richardson) (Writers: Quinn-Garagon) (Beechwood, BMI)—The Canadian hit is released here and the potent rocker with a powerful vocal workout is a heavy chart contender for the U.S. **Capitol 3122**

**DORY PREVIN—The Lady With the Braid (3:51)** (Prod. Nikolas K. Venet) (Writer: Previn) (Mediarts/Bouquet, ASCAP)—A cut from her LP is a well performed folk rhythm ballad for MOR and Top 40. **United Artists 50799**

**IDY—Hands of Love (2:58)** (Prod. Abner Spector) (Writer: Spector) (Branehouse, BMI)—Fresh new folk sound on strong rhythm ballad material. Could easily prove a left field giant. **Muscor 1441**

**BORROWED THYME—Same Old Funky Feelin' (2:45)** (Prod. Don Tweedy) (Writers: Abbruzzese-McGinnis-Condath) (Unart/Wits End, BMI)—Driving rocker loaded with Top 40 and Hot 100 potential. Strong group sound. **United Artists 50792**

## TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### CONWAY TWITTY—WONDER WHAT SHE'LL THINK ABOUT ME LEAVING (2:42)

(Writer: Haggard) (Blue Book, BMI)—Followup to his No. 1 "How Much More Can She Stand" is this powerful Merle Haggard ballad with another exceptional Twitty performance. Flip: "Heartaches Just Walked In" (2:41) (Twitty Bird, BMI). **Decca 32842 (MCA)**

### BILLY WALKER—DON'T LET HIM MAKE A MEMORY OUT OF ME (2:36)

(Prod. Jim Vienneau) (Writers: Owens-McBee) (Hill & Range Songs/5-P-R, BMI)—Ballad beauty, penned by Doodle Owens and Jerry McBee is given a top Walker reading and it will fast top the sales and chart action of his recent "It's Time to Love Her." Flip: "A Fool and His Love (Are Soon Parted)" (2:37) (Matamoros, BMI). **MGM 14268**

### JOHNNY DUNCAN—ONE NIGHT OF LOVE (3:12)

(Prod. Bob Montgomery & Bobby Goldsboro) (Writer: Duncan) (PI-Gem, BMI)—Duncan follows his Top 20 winner "There's Something About a Lady" with another original winner, a strong ballad and a powerhouse performance. Top 10 sound. Flip: (No Information Available) **Columbia 4-45418**

### JACK BLANCHARD & MISTY MORGAN—THERE MUST BE MORE TO LIFE (Than Growing Old) (2:44)

(Writer: Blanchard) (Hall-Clement-Birdwalk, BMI)—That "Tennessee Birdwalk" duo move over to the Mega label with all the potential of that initial hit in this beautiful rhythm ballad. Much pop appeal as well. Flip: "Fire Hydrant No. 79" (2:41) (Hall-Clement-Birdwalk, BMI). **Mega 615-0031**

### BOBBY LEWIS—IF I HAD YOU (2:08)

(Prod. Scott Turner) (Writer: Chestnut) (Passkey, BMI)—From the pen of Jerry Chestnut comes a ballad beauty delivered in a top Lewis performance with top of the chart potency. Flip: "Doggone This Heartache (And That Neon Sing)" (2:22) (Unart, BMI). **United Artists 50791**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**JOHNNY & JONIE MOSBY—Let's Get This Show on the Road (2:04)** (Blue Echo, BMI). **CAPITOL 3141**

**BOBBY LORD—Peace of Mind (2:29)** (Contention, SESAC). **DECCA 32841 (MCA)**

**BOB LUMAN—I Got a Woman (2:53)** (Hill & Range Songs, BMI). **EPIC 5-10755 (CBS)**

**GLENN BARBER—The World You Live In (2:38)** (Acuff-Rose, BMI). **HICKORY 1605**

**SMOKEY ROBERDS—What Makes a Woman Tick (2:26)** (E.P.I., ASCAP). **CAPITOL 3127**

**EARL RICHARDS—You Drove Her Right into My Arms (1:42)** (Blue Echo, BMI). **UNITED ARTISTS 50803**

**LEONA WILLIAMS—Country Girl with Hot Pants On (2:20)** (Milene, ASCAP). **HICKORY 1606**

**CARL TRENT—Woman I Need Your Love (2:54)** (Lair, BMI). **NUGGET 1059**

**STONEY EDWARDS—The Cute Little Waitress (2:11)** (Central Songs, BMI). **CAPITOL 3131**

**JIMMIE DAVIS—My Boy's Coming Home (2:45)** (Davis/Swan Sea, BMI). **DECCA 32843 (MCA)**

**JOHN REEVES—Are You Sure (2:40)** (Atlanta, ASCAP). **ROYAL AMERICAN 36**

**REDD STEWART—Sunshine Over the Hill (2:28)** (Acuff-Rose, BMI). **HICKORY 1603**

**BILLY TROY—Longer Than Awhile (2:38)** (Lair, BMI). **BARNABY 2035 (CBS)**

## TOP 20 SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### JACKSON 5—MAYBE TOMORROW (See Pop Pick)

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**CHARLES WRIGHT AND THE WATTS 103rd STREET BAND—Nobody (Tellin' Me 'Bout My Baby) (3:32)** (Sherman-Wright, ASCAP). **WARNER BROS. 7504**

**LEE CHARLES—You Got to Get It For Yourself (3:08)** (Cachand, BMI). **BAMBOO 119 (Scepter)**

**GENERAL JOHNSON—I'm In Love Darling (2:42)** (Gold Forever, BMI). **INVICTUS 9093 (Capitol)**

**NIGHTINGALES—Just a Little Overcome (3:48)** (East/Memphis, BMI). **STAX 0091**

**GROVER MITCHELL—What Hurts (2:47)** (Double Diamond, BMI). **VANGUARD 35139**

**THREE  
DOG  
NIGHT  
LIAR  
GET SOME!  
D-4282**

ABC/DUNHILL RECORDS



# Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	IT'S TOO LATE/I FEEL THE EARTH MOVE	9 Carole King (Lou Adler), Ode '70 66015 (A&M)
2	4	INDIAN RESERVATION	13 Raiders (Mark Lindsay), Columbia 4-45332
3	5	TREAT HER LIKE A LADY	13 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50721
4	2	RAINY DAYS & MONDAYS	8 Carpenters (Jack Daugherty), A&M 1260
5	8	DON'T PULL YOUR LOVE	7 Hamilton, Joe Frank & Reynolds (Steve Barri), Dunhill 4276
6	3	WANT ADS	13 Honey Cone (Greg Perry-Stagecoach Prod.), Hot Wax 7011 (Buddah)
7	6	BROWN SUGAR	10 Rolling Stones (Jimmy Miller), Rolling Stones 19100 (Atco)
8	14	YOU'VE GOT A FRIEND	5 James Taylor (Peter Asher), Warner Bros. 7498
9	9	WHEN YOU'RE HOT, YOU'RE HOT	9 Jerry Reed (Chet Atkins), RCA Victor 47-9976
10	7	IT DON'T COME EASY	10 Ringo Starr (George Harrison), Apple 1831
11	17	SHE'S NOT JUST ANOTHER WOMAN	8 8th Day (Holland-Dozier-Holland Prod. Staff), Invictus 9087 (Capitol)
12	18	MR. BIG STUFF	6 Jean Knight (Wardell Quezzerque), Stax 0088
13	10	SWEET AND INNOCENT	15 Donny Osmond (Rick Hall), MGM 14227
14	15	DOUBLE LOVIN'	8 Osmonds (Rick Hall), MGM 14259
15	13	DON'T KNOCK MY LOVE—Part 1	11 Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2797
16	19	THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE	12 Carly Simon (Eddie Kramer), Elektra 45724
17	20	FUNKY NASSAU—Part 1	9 The Beginning of the End (Marlin Prod.), Alston 4595 (Atco)
18	16	NATHAN JONES	9 Supremes (Frank Wilson), Motown 1182
19	25	I DON'T WANT TO DO WRONG	5 Gladys Knight & the Pips (Johnny Bristol), Soul 35083 (Motown)
20	28	HERE COMES THAT RAINY DAY FEELING AGAIN	8 Fortunes (Roger Cook & Roger Greenaway), Capitol 3086
21	11	I'LL MEET YOU HALFWAY	9 Partridge Family (Wes Farrell), Bell 996
22	24	NEVER CAN SAY GOODBYE	8 Isaac Hayes (Isaac Hayes), Enterprise 9031 (Stax/Volt)
23	33	BRING THE BOYS HOME	5 Freda Payne (Greg Perry/Holland-Dozier-Holland), Invictus 9092 (Capitol)
24	31	SOONER OR LATER	5 Grass Roots (Steve Barri), Dunhill 4279
25	38	DRAGGIN' THE LINE	4 Tommy James (Tommy James & Bob King), Roulette 7103
26	26	PUPPET MAN/RESURRECTION SHUFFLE	7 Tom Jones (Gordon Mills), Parrot 40064 (London)
27	34	NEVER ENDING SONG OF LOVE	7 Delaney & Bonnie & Friends (Delaney Bramlett for Delvon), Atco 6804
28	30	HIGH TIME WE WENT/BLACK EYED BLUES	7 Joe Cocker (Denny Cordell), A&M 1258
29	29	ALBERT FLASHER	12 Guess Who (Jack Richardson for Nimbus 9), RCA 74-0458
30	36	TAKE ME HOME, COUNTRY ROADS	11 John Denver With Fat City (Milton Okun), RCA 74-0445
31	12	JOY TO THE WORLD	17 Three Dog Night (Richard Podolor), Dunhill 4272
32	23	I DON'T KNOW HOW TO LOVE HIM	20 Helen Reddy (Larry Marks), Capitol 3027
33	21	BRIDGE OVER TROUBLED WATER/ BRAND NEW ME	12 Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2796

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
34	39	GET IT ON	7 Chase (Frank Rand & Bob Destocki), Epic 5-10738 (CBS)
35	37	ESCAPE-ISM	4 James Brown (James Brown), People 2500 (Starday/King)
36	48	DOUBLE BARREL	4 Dave & Ansil Collins (W. Riley), Big Tree 115 (Ampex)
37	51	LOVE THE ONE YOU'RE WITH	3 Isley Brothers (R. Isley/O. Isley/R. Isley), T-Neck 930 (Buddah)
38	42	YOU'VE GOT A FRIEND	4 Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2808
39	73	HOW CAN YOU MEND A BROKEN HEART?	2 Bee Gees (Bee Gees & Robert Stigwood), Atco 6824
40	47	WILD HORSES	3 Rolling Stones (Jimmy Miller), Rolling Stones 19101 (Atco)
41	43	CHICAGO	5 Graham Nash (Graham Nash), Atlantic 2804
42	50	STOP, LOOK & LISTEN (To Your Heart)	5 Stylistics (Thom Bell), Avco Embassy 4572
43	58	SUMMER SAND	3 Dawn (Tokens & Dave Appell), Bell 45,107
44	61	SIGNS	6 Five Man Electrical Band (Dallas Smith), Lionel 3213 (MGM)
45	45	AJAX LIQUOR STORE	11 Hudson and Landry (Lew Bedell), Dore 855
46	59	CHANGE PARTNERS	4 Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2806
47	44	LIGHT SINGS	7 Fifth Dimension (Bones Howe), Bell 999
48	70	MOON SHADOW	2 Cat Stevens (Paul Samwell-Smith), A&M 1265
49	49	I KNOW I'M IN LOVE	6 Chee Chee & Peppy (J. James), Buddah 225
50	62	RINGS	4 Cymarron (Chips Moman), Entrance 7500 (CBS)
51	63	IF NOT FOR YOU	6 Olivia Newton-John (Bruce Welch & John Farrar), Uni 55281 (MCA)
52	57	YOU'RE THE REASON WHY	4 Ebonys (Gamble-Huff), Philadelphia International 3503 (CBS)
53	53	HOUSE AT POOH CORNER	11 Nitty Gritty Dirt Band (William E. McEuen), United Artists 50769
54	54	CAN'T FIND THE TIME	13 Rose-Colored Glass (Jim Long & Norm Miller), Bang 584
55	56	YOU GOTTA HAVE LOVE IN YOUR HEART	5 Supremes & Four Tops (Clay McMurray), Motown 1181
56	64	LOVE MEANS (You Never Have to Say You're Sorry)	6 Sounds of Sunshine (Randy Wood & Wilder Bros.), Ranwood 896
57	77	HEY! LOVE/OVER & OVER	3 Delfonics (Stan Watson & Staff), Philly Groove 166 (Bell)
58	52	SPINNING AROUND (I Must Be Fallin' in Love)	9 Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0456
59	83	BEGINNINGS/COLOR MY WORLD	2 Chicago (James William Guercio), Columbia 4-45417
60	78	WATCHING THE RIVER FLOW	2 Bob Dylan (Bob Dylan), Columbia 4-45409
61	65	WALK AWAY	6 James Gang (James Gang & Bill Szymczyk), ABC 11301
62	69	RAINY JANE	3 Davy Jones (Jackie Mills), Bell 45,111
63	72	RESURRECTION SHUFFLE	3 Ashton, Gardner & Dyke (Ashton, Gardner & Dyke), Capitol 3060
64	68	FOLLOW ME	7 Mary Travers (Milton Okun), Warner Bros. 7481
65	71	DO YOU KNOW WHAT TIME IT IS?	4 P-Nut Gallery (Bobby Flax & Lanny Lambert), Buddah 239
66	75	HE'S SO FINE	2 Jody Miller (Billy Sherrill), Epic 5-10734 (CBS)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	81	SHE DIDN'T DO MAGIC/ I'M THE ONLY ONE	2 Lobo (Gernhard Enterprises), Big Tree 116 (Ampex)
68	76	I LOVE YOU LADY DAWN	2 Bells (Cliff Edwards), Polydor 15027
69	55	TARKIO ROAD	8 Brewer & Shipley (Nick Gravenites), Kama Sutra 524 (Buddah)
70	—	MERCY MERCY ME (THE ECOLOGY)	1 Marvin Gaye (Marvin Gaye), Tamla 54207 (Motown)
71	98	I'M A BELIEVER	2 Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 586
72	84	TALKING IN YOUR SLEEP	3 Gordon Lightfoot (Joe Wissert), Reprise 1020
73	—	MIGHTY CLOUDS OF JOY	1 B.J. Thomas (Buddy Buie & Steve Tyrell), Scepter 12320
74	—	RIDERS ON THE STORM	1 Doors (Bruce Botnick & the Doors), Elektra 45738
75	79	MOZART SYMPHONY NO. 40 IN G MINOR	3 Waldo de los Rios (Rafael Trabuccelli), United Artists 50772
76	80	SMILING FACES SOMETIMES	2 Undisputed Truth (Norman Whitfield), Gordy 7108 (Motown)
77	—	CRAZY ABOUT THE LA LA LA	1 Smokey Robinson & the Miracles ("Smokey," Henry Cosby, Terry Jackson), Tamla 54206 (Motown)
78	82	NEVER DREAMED YOU'D LEAVE IN SUMMER	3 Stevie Wonder (Stevie Wonder), Tamla 54202 (Motown)
79	—	IN THESE CHANGING TIMES	1 Four Tops (Frank Wilson), Motown 1185
80	—	WHATCHA SEE IS WHATCHA GET	1 Dramatics (Tony Hester), Volt 4058
81	89	DEEP ENOUGH FOR ME	2 Ocean (Greg Brown & Ocean), Kama Sutra 525 (Buddah)
82	90	THE LAST TIME I SAW HER	2 Glen Campbell (Al De Lory), Capitol 3123
83	88	WHEN MY LITTLE GIRL IS SMILING	2 Steve Alaimo (Chips Moman), Entrance 7501 (CBS)
84	86	GIVE UP YOUR GUNS	3 Buoyos (Michael Wright), Scepter 12318
85	85	I HEAR THOSE CHURCH BELLS RINGING	4 Dusk (Tokens & Dave Appell), Bell 990
86	87	I NEED SOMEONE (To Love Me)	3 Z.Z. Hill (Joe Bihari), Kent 4547
87	97	DAY BY DAY (Every Minute of the Hour)	3 Continental 4 (Bobby Martin), Jay Walking 001 (Soulville)
88	—	HOT PANTS PT. 1 (She Got to Use What She Got to Get What She Wants)	1 James Brown (James Brown Prod.), People 2501 (Starday/King)
89	91	SUSPICIOUS MINDS	2 Dee Dee Warwick (Dave Crawford & Brad Shapiro), Atco 6810
90	—	MELTING POT	13 Booker T. & the MG's (Booker T. & the MG's), Stax 0082
91	93	TAKE MY HAND	2 Kenny Rogers & the First Edition (Jimmy Bowen & Kenny Rogers), Reprise 1018
92	92	MOTHER NATURE'S WINE	2 Sugarloaf (Frank Slay), United Artists 50784
93	—	K-JEE	1 Nite-Liters (Fuqua III Prod.), RCA 74-0461
94	—	HILL WHERE THE LORD HIDES	1 Chuck Mangione (Chuck Mangione), Mercury 73208
95	95	WE'RE ALL GOIN' HOME	2 Bobby Bloom (Jeff Barry), MGM 14246
96	—	LOVE IS LIFE	1 Earth, Wind & Fire (Joe Wissert), Warner Bros. 7492
97	—	NEAR YOU	1 Boz Scaggs (Glyn Johns), Columbia 4-45408
98	99	LOVE ME	2 Rascals (Felix Cavaliere), Columbia 4-45300
99	—	ONE-WAY TICKET	1 Tyrone Davis (Willie Henderson), Dakar 624 (Cotillion)
100	100	THE SOUND OF SILENCE	2 Peaches & Herb (Billy Jackson), Columbia 4-45386

**HOT 100 A TO Z—(Publisher-Licensee)**

Ajax Liquor Store (Meadowlark, ASCAP)	45	Escape-ism (Dyanova, BMI)	35	If Not for You (Big Sky, ASCAP)	51	Nathan Jones (Jobete, BMI)	18	Summer Sand (Pocket Full of Tunes/Saturday, BMI)	43
Albert Flasher (Dunbar/Cirrus/Expression, BMI)	29	Fellow Me (Cherry Lane, ASCAP)	64	I'll Meet You Halfway (Screen Gems-Columbia, BMI)	21	Near You (Blue Street, ASCAP)	21	Suspicious Minds (Press, BMI)	89
Beginnings (Aurelius, BMI)	59	Funky Nassau—Part 1 (Sherlyn, BMI)	17	I'm the Only One (Famous/Kaiser/Big Leaf, ASCAP)	71	Never Can Say Goodbye (Jobete, BMI)	22	Sweet and Innocent (Tree/Tune, BMI)	13
Black Eyed Blues (TRO-Andover, ASCAP)	28	Get It On (Che-Bil, ASCAP)	34	In These Changing Times (Jobete, BMI)	67	Never Dreamed You'd Leave in Summer (Jobete, BMI)	27	Take Me Home, Country Roads (Cherry Lane, ASCAP)	30
Brand New Me (Assorted/Parabul, BMI)	28	Give Up Your Guns (Moonbeam, ASCAP)	84	Indian Reservation (Acuff-Rose, BMI)	79	Never Ending Song of Love (Metric, BMI)	28	Take My Hand (Jolly Rogers, BMI)	91
Bridge Over Troubled Water (Charing Cross, BMI)	33	Here Comes That Rainy Day Feeling Again (January, BMI)	2	It Don't Come Easy (Startling, BMI)	2	One-Way Ticket (Julia/Brian, BMI)	27	Talking in Your Sleep (Early Morning, ASCAP)	62
Bring the Boys Home (Gold Forever, BMI)	23	He's So Fine (Bright Tunes, BMI)	66	It's Too Late (Screen Gems-Columbia, BMI)	10	Over & Over (Nickel Shoe, BMI)	57	Tarkio Road (Talking Beaver, BMI)	79
Brown Sugar (Gideon, BMI)	7	Hey! Love (Nickel Shoe, BMI)	57	Joy to the World (Lady Jane, BMI)	1	Puppet Man (Screen Gems-Columbia, BMI)	26	That's the Way I've Always Heard It Should Be (Quackenbush/Kensho, ASCAP)	16
Can't Find the Time (Interval, BMI)	54	High Time We Went (TRO-Andover, ASCAP)	28	K-Jee (Rutli, BMI)	31	Rainy Days & Mondays (Almo, ASCAP)	4	Treat Her Like a Lady (Stegs Door, BMI)	3
Change Partners (Gold Hill, BMI)	46	Hill Where the Lord Hides (Rahaba/Rosevelt, BMI)	94	Love Me (Puruse, ASCAP)	98	Rainy Jane (Screen Gems-Columbia, BMI)	62	Walk Away (Pamco/Home Made, BMI)	61
Chicago (Giving Room, BMI)	41	How Can You Mend a Broken Heart? (Casserole/Warner-Tamerlane, BMI)	39	Love Me (Puruse, ASCAP)	98	Resurrection Shuffle (Tom Jones)	63	Want Ads (Gold Forever, BMI)	6
Color My World (Aurelius, BMI)	59	I Don't Know How to Love Him (Leeds, ASCAP)	32	Love Means (You Never Have to Say You're Sorry) (Bar Ton, ASCAP)	56	Resurrection Shuffle (Tom Jones)	63	Watching the River Flow (Big Sky, ASCAP)	60
Crazy About the La La La (Jobete, BMI)	77	I Don't Want to Do Wrong (Jobete, BMI)	19	Love the One You're With (Gold Hill, BMI)	37	Riders on the Storm (Doors, ASCAP)	26	We're All Goin' Home (Heirens, BMI)	95
Day by Day (Every Minute of the Hour) (Mardix/Don-Jose, BMI)	87	I Feel the Earth Move (Screen Gems-Columbia, BMI)	1	Melting Pot (East/Memphis, BMI)	90	She Didn't Do Magic (Famous/Kaiser/Big Leaf, ASCAP)	67	Whatcha See is Whatcha Get (Groovesville, BMI)	80
Deep Enough for Me (Canint, ASCAP)	81	I Hear Those Church Bells Ringing (Pocket Full of Tunes/Saturday, BMI)	85	Mercy, Mercy Me (The Ecology) (Jobete, BMI)	21	She's Not Just Another Woman (Gold Forever, BMI)	11	When My Little Girl is Smiling (Screen Gems-Columbia, BMI)	74
Do You Know What Time It Is? (Kama Sutra, BMI)	65	I Know I'm in Love (Kama Sutra/James Boy, BMI)	49	Mighty Clouds of Joy (Low-Sel, BMI)	73	Signs (Four Star, BMI)	67	When You're Hot, You're Hot (Victor, BMI)	9
Don't Knock My Love—Part 1 (Erva, BMI)	15	I Love You Lady Dawn (Martin Cooper, ASCAP)	68	Moon Shadow (Irving, BMI)	42	Signs (Four Star, BMI)	67	Wild Horses (Gideon, BMI)	40
Don't Pull Your Love (Cents & Pence, BMI)	5	I Need Someone (To Love Me) (Modern, BMI)	86	Mother Nature's Wine (Claridge/Dream Canyon, ASCAP)	92	Smiling Faces Sometimes (Jobete, BMI)	76	You Gotta Have Love in Your Heart (Jobete, BMI)	55
Double Barrel (Interglobal, BMI)	36	—	—	Mozart Symphony No. 40 in G Minor (Morro, BMI)	75	Smiling Faces Sometimes (Jobete, BMI)	76	You're the Reason Why (World War Three, BMI)	52
Double Lovin' (Fame, BMI)	14	—	—	Mr. Big Stuff (Malaco/Caraljo, BMI)	12	Stop, Look Listen (I Must Be Fallin' in Love) (L.T.D., BMI)	24	You've Got a Friend (Roberta Flack & Donny Hathaway)	38
Draggin' the Line (Big Seven, BMI)	25	—	—	—	—	Stop, Look Listen (I Must Be Fallin' in Love) (L.T.D., BMI)	24	You've Got a Friend (James Taylor) (Screen Gems-Columbia, BMI)	8



DL 75285



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STAR PERFORMER — LP's registering greatest proportionate upward progress this week.



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# POP

# TOP

# Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
1	1	<b>CAROLE KING</b> Tapestry Ode '70 SP 77009 (A&M)	13
★2	4	<b>CARPENTERS</b> A&M SP 3502	5
3	2	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones COC 59100 (Atco)	8
4	3	<b>PAUL &amp; LINDA McCARTNEY</b> Ram Apple SMAS 3375	5
5	5	<b>JESUS CHRIST, SUPERSTAR</b> Various Artists Decca DXSA 7206 (MCA)	33
6	6	<b>JAMES TAYLOR</b> Mud Slide Slim and the Blue Horizon Warner Bros. BS 2561	9
7	7	<b>ARETHA FRANKLIN</b> Aretha Live at Fillmore West Atlantic SD 7205	5
8	9	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> 4 Way Street Atlantic SD 2-902	11
9	8	<b>JETHRO TULL</b> Aqualung Reprise MS 2035	8
10	10	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059	14
11	11	<b>GRAND FUNK RAILROAD</b> Survival Capitol SW 764	10
12	14	<b>ELTON JOHN</b> 11-17-70 Uni 93105 (MCA)	6
13	12	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098	19
★14	36	<b>ROD STEWART</b> Every Picture Tells a Story Mercury SRM 1-609	3
★15	24	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)	4
★16	27	<b>GRAHAM NASH</b> Songs for Beginners Atlantic SD 7204	3
17	18	<b>DOORS</b> L.A. Woman Elektra EKS 75011	9
★18	21	<b>LEON RUSSELL &amp; THE SHELTER PEOPLE</b> Shelter SW 8903 (Capitol)	6
★19	23	<b>BURT BACHARACH</b> Close to You/One Less Bell to Answer A&M SP 3501	3
20	20	<b>CAT STEVENS</b> Tea for the Tillerman A&M SP 4280	22
21	22	<b>CURTIS MAYFIELD</b> Curtis Live Curtom CRS 8008 (Buddah)	6
22	16	<b>TEMPTATIONS</b> The Sky's the Limit Gordy GS 957 (Motown)	9
23	15	<b>GUESS WHO</b> Best of RCA Victor LSPX 1004	12
24	13	<b>JACKSON 5</b> Maybe Tomorrow Motown MS 735	10
25	19	<b>THREE DOG NIGHT</b> Naturally Dunhill DS 50088	30
26	17	<b>TOM JONES SINGS SHE'S A LADY</b> Parrot XPAS 71046 (London)	7
27	29	<b>CARPENTERS</b> Close to You A&M SP 4271	42
★28	84	<b>OSMONDS</b> Homemade MGM SE 4770	2
29	25	<b>JANIS JOPLIN</b> Pearl Columbia KC 30322	23
★30	35	<b>JAMES GANG</b> Thirds ABC/Dunhill ABCX 721	12
31	32	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA Victor LSP 4499	12
32	31	<b>SANTANA</b> Abraxas Columbia KC 30130	39
33	33	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887	20
★34	41	<b>CHASE</b> Epic E 30472 (CBS)	9
★35	40	<b>ELVIS PRESLEY</b> Love Letters From Elvis RCA Victor LSP 4530	2

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
36	30	<b>HUDSON &amp; LANDRY</b> Hanging in There Dore 324	13
★37	58	<b>RAIDERS</b> Indian Reservation Columbia C 30768	3
★38	46	<b>GORDON LIGHTFOOT</b> Summer Side of Life Reprise RS 2037	6
★39	45	<b>CARLY SIMON</b> Elektra EKS 74082	11
40	42	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	69
41	38	<b>THE PARTRIDGE FAMILY ALBUM</b> Bell 6050	36
42	26	<b>CHICAGO III</b> Columbia C2 30110	23
43	44	<b>EDDIE HARRIS &amp; LES McCANN</b> Second Movement Atlantic SD 1583	6
44	34	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	45
45	47	<b>LEE MICHAELS</b> 5th A&M SP 4302	5
46	39	<b>JIMI HENDRIX</b> Cry of Love Reprise MS 2034	18
★47	—	<b>EMERSON, LAKE &amp; PALMER</b> Tarkus Cotillion SD 9900	1
48	48	<b>ELTON JOHN</b> Tumbleweed Connection Uni 93096 (MCA)	24
49	28	<b>EMERSON, LAKE &amp; PALMER</b> Cotillion SD 9040	22
50	53	<b>RAY PRICE</b> I Won't Mention It Again Columbia G 30510	4
51	43	<b>LOVE STORY</b> Soundtrack Paramount PAS 6002	27
★52	62	<b>GLADYS KNIGHT &amp; THE PIPS</b> If I Were Your Woman Soul SS 731 (Motown)	8
53	56	<b>LILY TOMLIN</b> This Is a Recording Polydor 24-4055	15
54	37	<b>RICHIE HAVENS</b> Alarm Clock Stormy Forest SFS 6005 (MGM)	26
55	51	<b>SLY &amp; THE FAMILY STONE</b> Greatest Hits Epic KE 30324 (CBS)	35
56	49	<b>ANDY WILLIAMS</b> Love Story Columbia KC 30497	20
57	50	<b>OSMONDS</b> MGM SE 4724	23
58	57	<b>BOOKER T. &amp; THE MGs</b> Melting Pot Stax STS 2035	21
59	54	<b>JERRY REED</b> When You're Hot, You're Hot RCA Victor LSP 4506	10
60	52	<b>RAY CHARLES</b> Volcanic Action of My Soul ABC ABCS 726	6
61	55	<b>BREAD</b> Manna Elektra EKS 74086	15
62	59	<b>PROCOL HARUM</b> Broken Barricades A&M SP 4294	9
63	68	<b>GLEN CAMPBELL</b> Greatest Hits Capitol SW 752	12
64	66	<b>GRAND FUNK RAILROAD</b> Live Album Capitol SWBB 633	31
65	67	<b>ALICE COOPER</b> Love It to Death Warner Bros./Straight WS 1883	16
66	71	<b>WALDO DE LOS RIOS</b> Sinfonias United Artists UAS 5802	5
67	65	<b>NEIL YOUNG</b> After the Gold Rush Reprise RS 6383	42
★68	159	<b>JOHNNY CASH</b> A Man in Black Columbia C 30440	2
69	70	<b>FIFTH DIMENSION</b> Love's Lines, Angles & Rhymes Bell 6060	17
70	60	<b>OCEAN</b> Put Your Hand in the Hand Kama Sutra KSBS 2033 (Buddah)	6

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	Weeks on Chart
★91	91	<b>STEVIE WONDER</b> Where I'm Coming From Tamla TS 308 (Motown)	9
72	69	<b>WOODSTOCK 2</b> Soundtrack Cotillion SD 2-400	13
73	61	<b>ISAAC HAYES</b> To Be Continued Enterprise ENS 1014 (Stax/Volt)	31
74	77	<b>ELTON JOHN</b> Uni 73090 (MCA)	40
★75	86	<b>ELECTRIC HOT TUNA</b> First Pull Up Then Pull Down RCA Victor LSP 4550	2
76	76	<b>MARY TRAVERS</b> Mary Warner Bros. WS 1907	12
77	64	<b>NILSSON</b> The Point! RCA Victor LSPX 1003	18
78	78	<b>BARBRA STREISAND</b> Stoney End Columbia KC 30106	20
79	81	<b>BLOODROCK III</b> Capitol ST 765	13
80	74	<b>B.B. KING</b> Live at Cook County Jail ABC ABCS 723	20
81	63	<b>MANDRILL</b> Polydor 24-4050	11
82	79	<b>BUDDY MILES</b> Message to the People Mercury SRM 1-608	13
83	72	<b>STEPPENWOLF</b> Gold/Their Greatest Hits Dunhill DSX 50099	18
★84	95	<b>DONNY HATHAWAY</b> Everything Is Everything Atco SD 33-332	6
85	89	<b>CREEDENCE CLEARWATER REVIVAL</b> Cosmo's Factory Fantasy 8402	50
86	82	<b>NEIL DIAMOND</b> Tap Root Manuscript Uni 73092 (MCA)	33
87	90	<b>JOHNNY WINTER AND LIVE</b> Columbia C 30475	17
88	75	<b>ENGELBERT HUMPERDINCK</b> Sweetheart Parrot XPAS 71043 (London)	20
89	83	<b>BREWER &amp; SHIPLEY</b> Tarkio Kama Sutra KSBS 2024 (Buddah)	18
90	73	<b>BEST OF WILSON PICKETT, Vol. 2</b> Atlantic SD 8290	7
★91	145	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Dunhill DS 50103	3
★92	108	<b>CHICAGO</b> Columbia KGP 24	73
93	93	<b>STEVIE WINWOOD</b> Winwood United Artists UAS 9950	6
★94	150	<b>DELANEY &amp; BONNIE &amp; FRIENDS</b> Motel Shot Atco SD 33-358	14
★95	125	<b>SUPREMES</b> Touch Motown MS 737	2
96	85	<b>RAY PRICE</b> For the Good Times Columbia C 30106	43
97	88	<b>CREEDENCE CLEARWATER REVIVAL</b> Pendulum Fantasy 8410	28
98	98	<b>TEMPTATIONS</b> Greatest Hits, Vol. 2 Gordy GS 954 (Motown)	41
99	87	<b>LYNN ANDERSON</b> Rose Garden Columbia C 30411	26
100	96	<b>IKE &amp; TINA TURNER</b> Workin' Together Liberty LST 7650	31
101	101	<b>WOODSTOCK</b> Soundtrack Cotillion SD 3-500	57
102	102	<b>PERRY COMO</b> I Think of You RCA Victor LSP 4529	2
103	97	<b>CURTIS MAYFIELD</b> Curtis Curtom CRS 8005 (Buddah)	40
104	105	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	112
★105	—	<b>OSIBISA</b> Decca DL 75285	1

POSITIONS 106-200

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Roberta Flack	44
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Lobo	186
Loretta Lynn	113

Tai Mahal	119
Main Ingredient	146
Mandrill	81
Chuck Mangione	197
Mantovani	165
Mark-Almond	189
Johnny Mathis	153
Matthews Southern Comfort	122
John Mayall	164
Curtis Mayfield	21, 103
Paul & Linda McCartney	4
Lee Michaels	45
Buddy Miles	82, 112
Joni Mitchell	153
Moments	167
Moody Blues	136, 139
Mountain	159

Graham Nash	16
Nilsson	77
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Ocean	70
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No, No, Nanette	174
Osibisa	105
Osmonds	28, 57

Partridge Family	10, 41
Freda Payne	133
Wilson Pickett	90
Elvis Presley	35
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Charley Pride	123, 134
Procol Harum	62

Raiders	37
Boots Randolph	181
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Helen Reddy	114
Jerry Reed	59
Marty Robbins	143
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Diana Ross	125
Leon Russell	18

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John Sebastian	172
Bobby Sherman	135
Carly Simon	39
Simon & Garfunkel	107
Frank Sinatra	148
Sly & the Family Stone	55
Sammi Smith	150

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Friends	158
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Woodstock	101
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Lily Tomlin	53
Mary Travers	76
Ike & Tina Turner	100
Conway Twitty	179

War	190
Who	127
Andy Williams	56
Edguy Winter's White Trash	129
Johnny Winter	87
Stevie Winwood	93
Bill Withers	199
Stevie Wonder	71
Charles Wright & the Watts 103rd Street Rhythm Band	147

Neil Young	67
Neil Young & Crazy Horse	120

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
106	107	DONNY HATHAWAY	Atco SD 33-360	8
107	112	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia KCS 9914	73
108	106	GORDON LIGHTFOOT	If You Could Read My Mind Reprise RS 6392	30
109	110	NEIL DIAMOND	Gold Uni 73084 (MCA)	46
110	99	SANTANA	Columbia CS 9781	95
111	114	CAROLE KING	Writer Ode '70 SP 77006 (A&M)	10
112	118	BUDDY MILES	Them Changes Mercury SR 61280	52
113	115	LORETTA LYNN	I Wanna Be Free Decca DL 75282 (MCA)	2
114	117	HELEN REDDY	I Don't Know How to Love Him Capitol ST 767	5
115	94	JEFFERSON AIRPLANE	Worst of RCA Victor LSP 4459	30
116	111	JACKSON 5	Third Album Motown MS 718	41
117	80	EDDIE KENDRICKS	All By Myself Tamla TS 309 (Motown)	7
118	116	CROSBY, STILLS, NASH & YOUNG	Deja Vu Atlantic SD 7200	66
119	120	TAJ MAHAL	The Real Thing Columbia G 30619	4
120	109	NEIL YOUNG & CRAZY HORSE	Everybody Knows This Is Nowhere Reprise RS 6349	87
121	128	JOE COCKER	Mad Dogs & Englishmen A&M SP 6002	43
122	92	MATTHEWS SOUTHERN COMFORT	Later That Same Year Decca DL 75064 (MCA)	12
123	127	CHARLEY PRIDE	Did You Think to Pray RCA Victor LSP 4513	12
124	103	BEST OF CLARENCE CARTER	Atlantic SD 8282	7
125	104	DIANA	TV Soundtrack/Diana Ross Motown MS 719	11
126	142	RASCALS	Peaceful World Columbia G 30462	5
127	113	WHO	Tommy Decca DXSW 7205 (MCA)	94
128	100	BELLS	Stay Awhile Polydor 24-4510	10
129	137	EDGAR WINTER'S WHITE TRASH	Epic E 30512 (CBS)	10
130	133	ISAAC HAYES	Movement Enterprise ENS 1010 (Stax Volt)	64
131	122	BLACK SABBATH	Warner Bros. WS 1871	45
132	119	GEORGE HARRISON	All Things Must Pass Apple STCH 639	29
133	176	FREDA PAYNE	Contact Invictus SMAS 7307 (Capitol)	4
134	134	CHARLEY PRIDE	From Me to You RCA Victor LSP 4468	22
135	138	BOBBY SHERMAN	Portrait of Bobby Metromedia KMD 1040	11
136	136	MOODY BLUES	On the Threshold of a Dream Deram DES 18025 (London)	109

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
137	139	HONEY CONE	Sweet Replies Hot Wax HA 706 (Buddah)	3
138	141	GRAND FUNK RAILROAD	Closer to Home Capitol SKAO 471	52
139	130	MOODY BLUES	A Question of Balance Threshold THS 3 (London)	43
140	131	MERLE HAGGARD	Hag Capitol ST 735	12
141	121	JUDY COLLINS	Whales & Nightingales Elektra EKS 75010	31
142	140	KOOL & THE GANG	Live at the Sex Machine De-Lite DE 2008	17
143	143	MARTY ROBBINS	Greatest Hits, Vol. 3 Columbia C 30571	9
144	123	DEREK & THE DOMINOS	Layla Atco SD 2-704	33
145	132	LAST POETS	This Is Madness Douglas 7 Z 30583 (CBS)	14
146	147	MAIN INGREDIENT	Spinning Around RCA Victor LSP 4412	7
147	148	CHARLES WRIGHT & THE WATTS	103rd STREET RHYTHM BAND You're So Beautiful Warner Bros. WS 1904	8
148	155	FRANK SINATRA	Sinatra & Company Reprise FS 1033	11
149	149	TOM JONES	I (Who Have Nothing) Parrot XPAS 71039 (London)	34
150	152	SAMMI SMITH	Help Me Make It Through the Night Mega M31-1000	21
151	129	PERRY COMO	It's Impossible RCA Victor LSP 4473	25
152	156	SPOOKY TOOTH	Tobacco Road A&M SP 4300	5
153	—	JONI MITCHELL	Blue Reprise MS 2038	1
154	161	BLOODROCK II	Capitol ST 491	35
155	—	ATOMIC ROOSTER	Death Walks Behind You Elektra EKS 74094	1
156	160	DAVID CROSBY	If I Could Only Remember My Name Atlantic SD 7203	16
157	157	CHILD'S GARDEN OF GRASS	Elektra EKS 75012	5
158	154	FRIENDS	Soundtrack/Elton John Paramount PAS 6004	15
159	126	MOUNTAIN	Nantucket Sleighride Windfall 5500 (Bell)	22
160	—	SWEET SWEETBACK'S BAADASSSSS SONG	Soundtrack Stax STS 3001	1
161	165	SUPREMES & FOUR TOPS	Return of the Magnificent Seven Motown MS 736	2
162	144	RAY CONNIFF & THE SINGERS	Love Story Columbia C 30498	15
163	135	JOHNNY MATHIS	Love Story Capitol SW 781	17
164	124	JOHN MAYALL	Back to the Roots Polydor 24-3002	12
165	158	MANTOVANI	From Monty, With Love London XPS 585/6	15
166	166	STEPHENS STILLS	Atlantic SD 7202	32
167	168	MOMENTS	Live Stang ST 1006 (All Platinum)	8
168	170	CRUSADERS	Pass the Plate Chisa CS 807 (Motown)	2

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
169	146	SEATRIN	Capitol SMAS 491	23
170	173	PAUL HUMPHREY & THE COOL	AID CHEMISTS Lizard A 20106	4
171	163	PATTON	Soundtrack 20th Century-Fox S 4208	7
172	172	JOHN SEBASTIAN	Cheapo Cheapo Productions Presents Real Live John Sebastian Reprise MS 2036	11
173	175	SHIRLEY BASSEY	Something Else United Artists UAS 6797	4
174	169	NO, NO, NANETTE	Original Cast Columbia S 30563	17
175	186	EARTH, WIND & FIRE	Warner Bros. WS 1905	7
176	183	CHARLES EARLAND	Living Black Prestige PR 10009	6
177	182	ROD STEWART	Gasoline Alley Mercury SR 61264	35
178	179	FACES	Long Player Warner Bros. WS 1897	17
179	188	CONWAY TWITTY	How Much More Can She Stand Decca DL 75276 (MCA)	7
180	180	CAT STEVENS	Matthew & Son/New Masters Deram DES 18005-10 (London)	12
181	187	BOOTS RANDOLPH	Homer Louis Randolph III Monument 230678	4
182	200	GRATEFUL DEAD	Historic Dead Sunflower SFF 5004 (MGM)	2
183	174	CAT STEVENS	Mona Bone Jakon A&M SP 4260	13
184	184	RAMSEY LEWIS	Back to the Roots Cadet CA 6001 (Chess/Checker)	3
185	151	DETROIT EMERALDS	Do Me Right Westbound WB 2006 (Janus)	3
186	178	INTRODUCING LOBO	Big Tree BTS 2003 (Ampex)	5
187	181	NITTY GRITTY DIRT BAND	Uncle Charlie & His Dog Teddy Liberty LST 7642	26
188	192	FLYING BURRITO BROTHERS	A&M SP 4295	4
189	191	MARK-ALMOND	Blue Thumb BTS 27 (Paramount)	5
190	190	WAR	United Artists UAS 5508	5
191	—	JOHN BALDRY	It Ain't Easy Warner Bros. WS 1921	1
192	196	GORDON LIGHTFOOT	Classic Lightfoot, Vol. 2 United Artists UAS 5510	2
193	—	FLEETWOOD MAC	In Chicago Blue Horizon BH 3801 (Polydor)	1
194	194	TEN WHEEL DRIVE WITH GENYA RAVAN	Peculiar Friends Polydor 24-4062	3
195	197	LETTERMEN	Feelings Capitol SW 781	2
196	—	ALBERT KING	Lovejoy Stax STS 2040	1
197	—	CHUCK MANGIONE	Friends & Love Mercury SRM 2-800	1
198	198	LEO KOTTKE	Mudlark Capitol ST 682	3
199	199	BILL WITHERS	Just as I Am Sussex SXBS 7006 (Buddah)	2
200	—	AL KOOPER	New York City (You're a Woman) Columbia C 30506	1

# Weintraub's 'Ball' to Roll at L.A. Theater; Rock Artists' Odyssey

By JOHN SIPPEL

LOS ANGELES—Fred Weintraub, former personal manager and Greenwich Village nightclub entrepreneur, on Aug. 28 will premiere a progressive rock-oriented film, "The Medicine Ball Caravan." His first cinema effort was "Woodstock." The film is being released by Warner Bros.

"Medicine Ball" is not essentially a music picture," Weintraub explained. "It will be about 100 minutes of the life style of rock musicians, showing how they meet others, what happens. It's a joyous picture." Flick will feature Delaney and Bonnie; B.B. King, Doug Kershaw, Stoneground and others. Stoneground, incidentally, Weintraub pointed out, is an evolution of the movie concept. "Sal Valentino, former lead singer with the Beau Brummels, was part of the house group which worked all four concerts in Boulder, Colo., Placitas, N.M., about 40 miles from Albuquerque; Washington, D.C. and Antioch

College, Yellow Springs, O. Sal worked so well with some of the other house singers on the tour that they formed 'Stoneground' and Warner Bros. Records just released an LP on them. They'll go to major cities like New York, Los Angeles and San Francisco, in conjunction with the premieres.

"We may also use a local group from Boulder, the Greased Lizard, in the picture and on the projected two-record album for Warner Bros." Weintraub pointed out that he has depended heavily for advice upon Tom Donahue, the veteran radio personality in progressive rock and onetime owner of Autumn Records, who "acted as wagonmaster on the 'Caravan' and will be producer of the film" and Joe Boyd, former London-based 26-year-old indie producer of the Incredible String Band and Newport Convention, who is now chief of music services for Warner Bros. films, being responsible for all

scoring and music in motion pictures and television.

The first of the four Caravan concerts started Aug. 4, 1970, and the tour ended three weeks later. "Because the concerts were free and we didn't want riots over too many people wanting the available seats, we announced the concert in each city only 12 hours prior to show time through spots on progressive rock stations in the area. We had from 3,000 to 5,000 at each performance. We flew the names in especially for the concert. We had an entourage of 154 people traveling by car and van in addition to the names," Weintraub added.

"Medicine Ball" will have music going all the time. Even if an act isn't seen on the screen, we may use their music. I'm thinking of using Rod Stewart. He might do 'Gasoline Alley.' I don't think movies use enough music. Look at those great, old Laurel and Hardy comedies, the music never stopped," Weintraub said. French director Francois Reichenbach has 63 hours of film and over 30 hours of music to work with, Weintraub said. "Marty Scorsese is synching the music for the film."

Currently, Weintraub is working on three properties, none of which are in the music field. He will announce a straight motion picture production deal soon. He said he is constantly researching music ideas for the screen.

# Coast Rock Bands Cutting Albums in Home Studios

SAN FRANCISCO—Local rock bands are recording their albums in their own home studios. Consequently, sound companies like Alembic, Inc., have found a new supply for their equipment either in a straight purchase deal or through a rental arrangement.

The Youngbloods purchased microphones, a mixing console and speakers from Alembic for their own 8-track recording studio. Columbia's Santana is building its own small studio and has been consulting with Alembic about equipment. And when Mickey Harte began working on his Warner Bros. LP, "Rolling Thunder," at his barn studio in Novato, just north of here, he purchased some equipment from Alembic.

Adding to the do-it-yourself movement, Paul Kanter of Jefferson Airplane has been working with 16-track equipment in his house on the beach in Bolinas Bay, and Lee Michaels has been making his A&M albums in his own home.

Alembic rents equipment for \$1,300 for the first night, explains founder Bob Matthews, with the price \$1,000 for each additional night at the same location. Three

nights equals a weekly rate of \$3,300. Traveling charges are included within a 50-mile radius only.

"Because musicians like to record at their own places, they're more relaxed, so the quality of their work goes up," says Matthews. "They like being in the country where most of them have moved." Matthews plans moving his company to a country location so he can be close to where the musicians are.

A former soundman at the Carousel Ballroom, Matthews and his wife have worked on the Grateful Dead's third, fourth and fifth WB albums. The Rolling Stones used his 16-track equipment at their ill-fated Altamont concert last year.

The company has a staff of 10 including Ron Wickersham as technical expert. About 25 percent of its business consists of the manufacture of electric guitars and basses. It takes the company from three to 18 months to make a custom guitar.

The do-it-at-home situation here ties in with similar conditions in other parts of the country, notably Los Angeles and upstate New York.

# Radio Forum Adds 3 More Speakers

• Continued from page 3

Charlie Parker, vice president, programming, WDRC, Hartford; Jim Hilliard, general manager, WIBC and WNAR-FM, Indianapolis; Larty Lujack, air personality, WLS, Chicago; Les Aderson, program director, WDA, Memphis; Eddie Morrison, WGRT, Chicago, and David Moorhead, general manager, WMMS-FM, Cleveland.

A highlight of the Forum this year will be special rap sessions on a one-to-one basis between radio people attending the Forum

and record executives. Several record firms will have booths in a ballroom that has been provided courtesy of Billboard. At these booths, record firms will have some of their leading promotion executives on hand to discuss records, new artists and programming. Some record labels will be distributing new product.

On one evening, radio men attending the Forum will be able to visit an actual recording studio session, courtesy of RCA Records. Artists, producers and engineers will be on hand to discuss all details of recording a record.

The Forum is organized each year, under Billboard sponsorship and guidance, by one of the world's leading educational consulting firms—James O. Rice Associates, New York. Registration fee this year is only \$150 if you hurry! Send to: Radio Programming Forum, 9th floor, 300 Madison Ave., New York, N.Y. 10017. The fee includes all work materials, luncheons, and registration. Especially low hotel rates for people attending the Forum have been arranged—\$13 for a single; as low as \$23 for a double.

# Stephens Elec Files Non-Payment Suit

LOS ANGELES—Stephens Electronics, a manufacturer of custom audio equipment located in Burbank, has sued Far Out Productions, multifaceted Los Angeles agency headed by Eric Burdon.

The agency was charged with nonpayment of \$12,740 for installing sound recording equipment. Suit alleges that original delinquency was \$22,583.99, but Far Out paid \$8,843.99.

# Bell Makes Deal to Launch Pye's Pop Line in States

• Continued from page 1

EMI expires. Nevertheless, Pye is hopeful that some sort of joint association will be forthcoming should Utall decide against extending his present agreement.

The contract has another intriguing aspect to it—covering as it does only Pye's pop repertoire. The other areas—classical, middle of the road, budget and jazz—are not involved and may be the subject of separate negotiations with other companies.

Benjamin said that keeping the Pye identity in the U.S. was more than adequate compensation for not becoming involved in a second joint venture. But in entrusting only the pop repertoire to Bell, Benjamin obviously took into account the emphasis of Bell's marketing strategy, a point which Utall must have welcomed, since his company is basically a pop-oriented organization without great pretensions towards in-depth catalog.

The move by Pye leaves the way clear for doing business with other companies more closely linked with other sectors of the market. "The deal is reminiscent of the old one-shot deals but with a great deal more sophistication which could result in up to four companies working on different parts of the remaining Pye catalog," commented Benjamin, adding that nothing was under active consideration at the moment, the prime requirement having been to set up a U.S. pop repertoire outlet.

# SQ Disk Gets CES Hearing

• Continued from page 1

tor at the CES, arrangements have been made to showcase the disk and to discuss the SQ concept with the hardware people.

Stan Kavan, Columbia's vice president of planning, said that dates have been made with dozens of people at the CES, who have expressed intense interest in knowing more about how they can participate in marketing quadrasonic SQ goods.

Columbia expects to be marketing its SQ record along with an SQ Masterworks disk by the end of the year. The SQ disk will sell for \$1 above the regular price. Fifty LP's will be prepared for the initial SQ catalog. The playback equipment and the decoder will be manufactured by CBS/Sony.

Columbia's total involvement in SQ was pointed up at IMIC where the record company sent in its "first team" to participate in SQ's debut showing. On hand were Clive Davis, Columbia Records president; Goddard Lieberson, president of CBS/Columbia Group; Harvey Schein, president of CBS International; Walter Yetnikoff, executive vice president of CBS International; Peter de Rougemont, executive vice president of CBS' European operations; Norio Ohga, president of CBS/Sony; Akio Morita, president of Sony; Benjamin Bauer, vice president of CBS Laboratories and inventor of the SQ disk; John McClure, Columbia's Masterworks head who initiated Columbia's quadrasonic concept for commercial introduction, and Kavan.

The SQ presentation was introduced via a taped segment by David Frost, which was then followed by four speakers: Davis, Morita, Bauer and McClure.

In addition to the world premiere showing, which drew the heaviest turnout of the IMIC meetings, Columbia set up small listening booths for further auditioning of the record.

# Kinney Sets Up Distributions in 8 Cities to Handle Labels

• Continued from page 3

Vic Faraci, formerly a vice president and branch manager for M.S. Distributing Co., and Liberty-United Artists in Chicago, is in charge of the Chicago operation, with Irv Rothblatt, sales manager.

Don Dumont, for many years an independent distributor in the Boston-New England area, is the regional branch manager in this latter branch, which officially opened June 1.

Stan Drayton will be the manager of the New York branch. He was formerly with Dome and MGM. Marvin Slaveter will be branch manager of the Philadelphia-Washington branch. He was formerly with Schwartz Bros.

Additionally, Tom Sims, sales manager for the B&K Distributing Co. in Dallas, has been named to helm the company's operation in the Dallas/Houston area. Also added to the W-E-A staff is Mike Eliot, most recently president of Liberty/UA Distributing Corp., who joins the W-E-A homeoffice as national director of branch administration.

## Single Concept

Friedman said that each of the branches is being organized pursuant to a single concept—that of offering all customers, dealers, one stops and rack jobbers the hoped-for penultimate in service and "to enable our customers to enjoy the privileges of 'not being out of stock' and to help bring

stability and profit to all dealers and rack jobbers alike."

Friedman pointed out that Atlantic, Elektra and Warner Bros. Records will each continue to operate as totally independent companies on the creative level, and each will exert its own body of expertise and experience in sales, advertising and promotion.

Dave Glew, Mel Posner and Eddie Rosenblatt will be responsible for the marketing operation of Atlantic, Elektra and Warner Bros. Records, respectively. Furthermore, Jerry Greenberg, and Henry Allen, promotion heads of Atlantic; Gil Bateman, promotion director at Elektra, and Ron Saul, national promotion manager for Warner Bros. Records, will continue to direct the promotional activities of their respective companies, with the cooperation of the branch promotion staffs of W-E-A.

The Kinney record labels include Warner Bros., Reprise, Elektra, Nonesuch, Atlantic, Atco and Cotillion.

## Amplifier Wattage

• Continued from page 35

offers as many as 75-80 models, many similar except for the added speakers or effects.

Reverberation is one popular effect. Boosters in the mid and treble range, tremelo and vibrato, fuzz tone, wa pedal and various distortion levels are other much desired features. "Guitarists want to add or subtract or adjust to the sound they have. Bass players want the amplifier pure," he said.

He sees the wattage race switching to public address systems primarily because the super groups now play concerts where much amplification is necessary. PA systems with boosts of as much as 600 watts and up are becoming common.

As for the other trend, he said guitar amplifiers are toning down because of the trend toward softer rock and the influence of country, folk and soul in rock music. He also noted, as did others contacted, that the acoustic guitar has become more popular too.

## Atl Ad Operation

NEW YORK—Atlantic Records' in-house advertising set-up, East/West Advertising, has taken over all radio and print advertising for the company. East/West is administered by Atlantic vice president Bob Kornheiser, assisted by Marsha Green.

# Calif's 1st Piracy Trial

LOS ANGELES — The state's first tape piracy trial opened here in Municipal Court on June 24 against eight persons charged with illegally duplicating, selling and advertising product belonging to record companies.

Trial began after Judge Erich Auerbach refused to declare unconstitutional a 1968 law which makes piracy of recordings a misdemeanor.

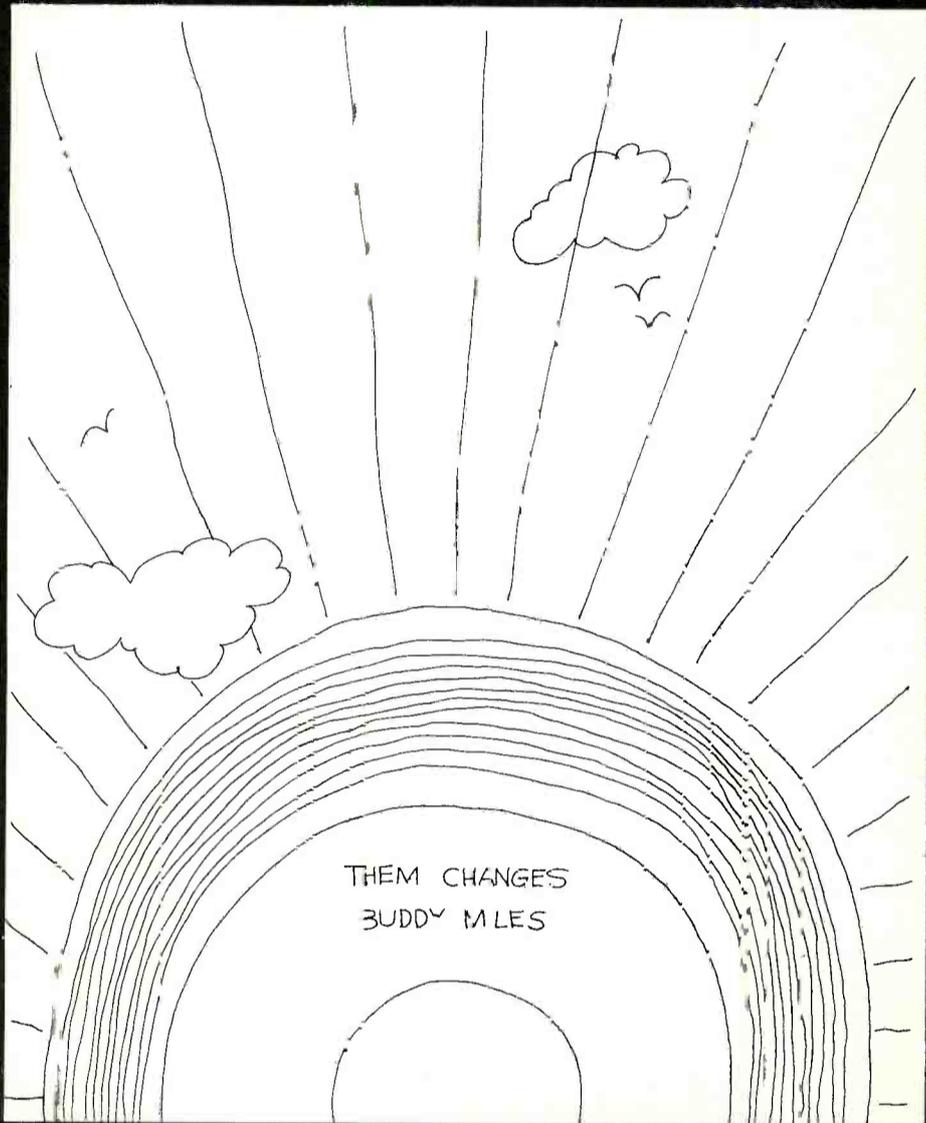
Defendants are Donald and Ruth Kover, Xavier Ptasfi, Donald Goldstein, Robert Ivey, Lillian Brinn, Jeanne Paxey and Ruth Lustig.

Charges stem from a Los Angeles police raid on a recording studio at 4930 Lankershim Blvd., North Hollywood, where more than 5,000 tapes were seized.

# SAM AND DAVE A TEAM AGAIN

NEW YORK—Sam & Dave are teaming again. The duo split a year ago, and Dave continued as a solo act, recording for Atlantic Records. Their first appearance to mark their reunion will be at the Cheetah on Friday (2). It's understood that a new recording deal will be negotiated for the pair.

We've reissued Buddy Miles' single  
 "Them Changes"<sup>73228</sup> because there's  
 no way to keep a rising standard  
 from continuing to rise.



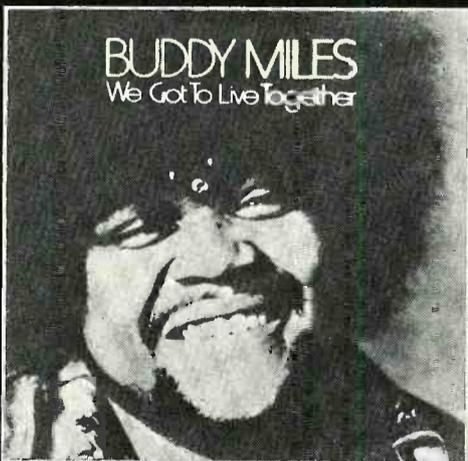
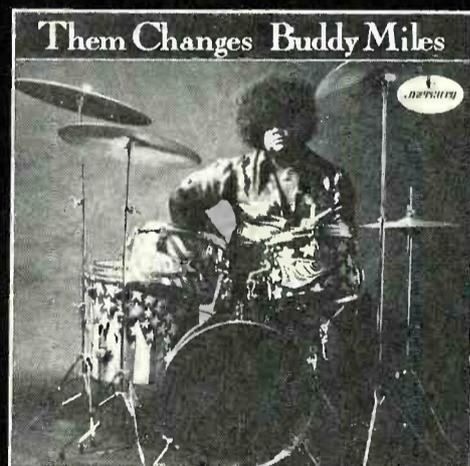
Since the time Buddy Miles recorded "Them Changes", lots of artists have recorded and/or sung it in engagements. So many, in fact, that "Them Changes" is being defined as an emerging contemporary standard. And the man who defined the song—the man it belongs to—is Buddy Miles.

Because the demand for Miles' version has been unflagging, we're reissuing the single. And to further boost that demand, Buddy will be hammering home "Them Changes" to almost a million fans during his extensive summer tour.

More than enough reason to stock up now and stay Miles ahead.

**The single isn't the only Miles that's rising!**

Them Changes. SR-61280. Musicassette MCR4-61280. 8-Track MC8-61280.



We Got To Live Together. SR-61313.  
 Musicassette MCF-61313.  
 8-Track MC8-61313.



Message To The People. SRM-1-608  
 Musicassette MCR4-1-608.  
 8-Track MC8-1-608.

**51  
 WEEKS  
 ON THE CHARTS**



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TERRY KNIGHT  
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